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MME. LILLIAN NORDICA,

THE AMERICAN PRIMA-DONNA, NOW SINGING IN GRAND OPERA AT THE METROPOLITAN OPERA-HOUSE, NEW YORK.
PHOTOGRAPH BY WINDOU & GROVE, LONDON.—[SEE PAGE 119.]

LESLIE'S WEEKLY.

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The Democratic Failure.

 T is now nearly a year since the Democratic party came into power and obtained control of all departments of the government. No party ever had authority more absolute or complete. In its platform it had pledged itself to reform the tariff, to adjust the national finances to sound conditions, to strengthen the public credit, to introduce economy in all branches of expenditure, to elevate and invigorate our foreign policy, and to inaugurate an era of unprecedented prosperity. How has it kept its engagements? It is the simple truth that it has not kept a single one of them. It has muddled the finances, and the one supreme peril which menaced the business of the country and threatened a wholesale collapse of its industries was only averted by the wisdom and patriotic fidelity to duty of the Republican minority. It has humiliated us in the eyes of the world by asserting the national authority in an infamous attempt to destroy republican institutions in Hawaii. Instead of settling the questions of domestic policy which it is pledged to adjust, it presents, as to every one of them, a spectacle of division and contention in its own ranks which is at once disgraceful and depressing. As to the tariff, banking, taxation, the best method of relieving the wants of the treasury, the party is torn and divided by differences of opinion and antagonisms of interest which can never be reconciled on the basis of principle. The treasury is drifting toward bankruptcy, but with the government reduced to the necessity of dodging its creditors and the Secretary of the Treasury pleading for legislative relief, nothing has been done to avert further disaster; the industries of the country, deranged by the menace of free trade, languish and suffer, but the majority persist in making the menace a substantial fact, while a minority vainly protest and denounce, while as to every other question of actual concern there is the same steady trend toward disintegration and uncertainty instead of a positive, coherent policy, embodying promise of better conditions.

If there ever was a time when courageous, clear-minded, and able men, capable of maturing and carrying out a clear-cut, definite, patriotic policy, were needed in public affairs, it is now. But instead of men of this high stamp we have piddling demagogues, petty charlatans, self-seeking partisans, who are more concerned in gratifying personal spite and animosities than in promoting the public interests; men of small calibre and flabby purpose, who either shrink in affright from every really troublesome problem or strive to solve it by the artifices of the tyro and the juggler. If the measure of a party's capacity and usefulness is its ability to comprehend its obligations and to discern and utilize its opportunity, then the Democratic party, as now represented at Washington, is an utter failure. It will be strange, indeed, if the country does not dismiss into deserved obloquy, at the first opportunity, a party which has so shamefully disappointed its expectations and proved itself so indifferent to the highest public interests.

Our Charities and Pauper Immigration.

 HE annual report of the State Board of Charities makes a magnificent showing for the charitable, correctional, and reformatory institutions of New York. The total expenditures, last year, in aid of the insane, wayward, infirm, and paupers amounted to \$20,407,982, being an increase of two and a quarter millions over the previous year. The whole number of beneficiaries was 80,543, of whom 18,379 were insane, 26,359 were dependent children, and 10,077 ordinary poor-house inmates.

One fact stated in the report deserves special attention. It is that the proportion of insane of foreign birth to the foreign population committed to the State hospitals in 1890 was more than double the proportion of insane of native birth to the native population thus committed, and the disproportion in the nativity of the insane in the asylums of New York and Kings counties is even greater. Much of this increase in the insane, as well as the increase in pauperism in the State, is believed by the board to be

due to the great increase in immigration within the last decade, largely from central and southern European countries, many of the immigrants being weak and defective, with tendencies to insanity. That this conclusion is correct is shown by the fact that since 1880 the large number of 2,007 crippled, blind, lunatic, and otherwise alien paupers who were found in poor-houses and other institutions, and were known to have been intentionally deported to this country by foreign societies and immigration agencies, have been sent back to their homes at the expense of the State.

It would seem that the facts disclosed by these figures, confirmatory as they are of similar conditions existing elsewhere, ought to be decisive as to the duty of Congress to enact adequate statutory prohibitions against this undesirable class of immigration. We establish sanitary barriers to keep out contagious diseases; we quarantine cholera, small-pox, and yellow fever;—why should we permit foreign countries to dump their paupers and incompetents, along with their vice and ignorance, upon our shores? A bill has been lately introduced in the House to prohibit the landing of any immigrant who is not able to read or write his own language. This is well, but it would work only a partial cure of existing evils. And even this proposed legislation, moderate and desirable as it is, will, it is said, be opposed by the Immigration Bureau. This, perhaps, is not surprising in view of the policy which this bureau has pursued in practically ignoring existing laws. It is charged, for instance, with having permitted the poor and worthless Russian Jews, who have been "weeded out" of Baron Hirsch's South American colonies, to come in unchallenged, and this, too, in face of the admission, made in the published report of the Jewish Colonization Society in London, that this course was being pursued. It is obvious, from this and other facts illustrative of their methods, that the immigration officials need an overhauling; and it is the personal duty of the Secretary of the Treasury to see to it that this branch of the public service, having so intimate relation to the general welfare, is made really effective in the execution of the laws as they exist. Then these laws should be supplemented by others of a drastic character, framed in the light of experience and ascertained results, and dealing specifically with the forms of evil against which protection is most desirable. This is imperative. It is amazing that Congressmen who can find time to discuss and enact laws concerning matters of no real concern are unable to discern their duty in reference to a subject about which public opinion is practically unanimous, and the need of action is everywhere felt to be urgent. It may seem exaggerated optimism, but we shall still hope that some day we will have a Congress capable of appreciating its responsibilities and eager to perform the duties it owes to the country as to this whole matter of immigration and the cognate question of clean American citizenship.

Municipal Reform.



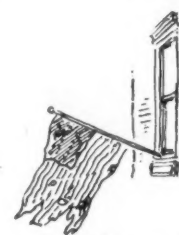
THE National Conference for Good City Government, lately held in Philadelphia under the auspices of the Municipal League of that city, in co-operation with the City Club of New York, was not, of course, a law-making body, neither can it enforce any of its conclusions; but it was within its power to indicate remedies for the evils which it assailed, and it could also point out how the patient may be made to regard its prescriptions in the light of a sanitary measure, wise and proper for the whole body politic.

No honest American citizen can doubt for a moment that the greatest and sorest canker in our whole governmental system is the rottenness and corruption of boss-rule in our cities. How to make the money paid in taxation yield the greatest and best results in the school system, police and fire departments, water and gas services, street cleaning and all public contracts of whatever nature, sanitation, and every item of municipal government, is a problem of gravest import. A great struggle is going on in Congress over the tariff. Equally as vital to the interest of the whole people is the question of securing relief from local taxation and a purer and more unselfish municipal government. The root of all of the corruption and chicanery in national affairs, is the sordid and degraded tone of local politics. What we really need is a "practical reform" in municipal affairs. It must not be all theory; these political despots are so strongly entrenched, having everything to gain and nothing to lose—not even an honest name—that their fight for power and place will be a desperate one. They must be driven from their intrenchments and overthrown utterly before any really permanent reform can be assured.

Just what the committee appointed by the conference can accomplish in the way of practical reform is, of course, undetermined; but the gathering of public-spirited citizens from every part of the country, and the statement of its conclusions, cannot fail to exert a moral effect and awaken in the minds of our people a keener sense of individual responsibility in local politics. The whole subject of municipal reform turns on this pivot. Nearly every large city has developed some form of municipal disease, something

to be reformed. But there is little to be expected from the machinery of any city government, unless there is a public-spirited populace behind it. It needs a great awakening and an assertion of their rights by the people to bring about practical municipal reform, and the value of the recent conference lies in the fact that it has quickened this conviction and will help forward this necessary awakening.

The Consular Service.



IN a recent address before the National Board of Trade, Civil-service Commissioner Roosevelt characterized the consular service of the United States as the laughing-stock of the world. It is not only so, but it is responsible for immense pecuniary losses, its inefficiency affecting disastrously all our commercial interests. It is to be said, too, that this service is to some extent dishonest as well as inefficient. There are consuls who habitually connive at the violation of consular regulations in matters which are of vital importance. Take a single illustration: We import every year an immense quantity of rags; last year these importations amounted to 160,738,690 pounds. These rags are collected by dealers in countries infected with all sorts of contagious diseases. The consular regulations require that they should be disinfected, but these regulations are openly and universally violated by the dealers, and in this they are largely assisted by American consuls. The report of the special agent of the treasury sent to Europe and the Orient to investigate the causes of the cholera epidemic and the means by which contagious diseases are transmitted to our shores is most positive and explicit on this point. During the cholera period of 1892, when the importation of rags into American ports was attended with special danger, the aggregate receipts showed an enormous increase over the previous year, and, so far as appears, not a single pound landed at this and other ports had even been disinfected. That result was possible only because of the criminal laxity or downright dishonesty of consular officers at the ports whence the rags were shipped.

The correction of the evils and abuses of this service, a matter of the highest importance, is impossible under existing law and usage. Provision must be made for permanence of service, and this can only be done by legislation. The first thing necessary is a division of consuls into grades based on the importance, relatively, of the places they occupy. Then it should be provided that all appointments should be by promotion, and that no consul should be promoted from a lower to a higher place until he has served a period of at least a year in the lower. Furthermore, every applicant should be required to undergo a rigid non-competitive examination as to fitness and character, reference being had in this examination not only to his qualifications for the lower post, but also as to his qualifications for higher, if not the highest attainable, service. Under such a system of regulations, wholesale partisan removals would be impossible, and permanency of tenure during faithful service would be assured, since new appointments could only be made to the lower grades, and even these would be unattainable except upon proof of competency. Mr. Roosevelt, who has studied this subject more closely, perhaps, in all its practical bearings than any American of his time, believes that a reform of the consular service can be accomplished along the lines here suggested, and he and those who agree with him will persist in their efforts to concentrate public opinion in support of legislation to that end. The National Board of Trade, at its recent meeting, appointed a committee of seven persons to "consider methods and recommendations designed to place this great national service on a footing corresponding to that of other nations," and it is expected that this committee will co-operate with the civil-service commission in its efforts to create a sound popular sentiment, and at the same time re-enforce that commission in urging needed legislation and in active protests against unworthy appointments by the President and Secretary of State.

A Question of Nerve.



HY do free-traders boast so incessantly of the "nerve" required to vote for the Wilson bill? Roger Q. Mills, in the *North American Review* for February, says: "It is not resources we want, but nerve with some and more democracy with others." No one ever heard a protectionist boast of the nerve required to pass the McKinley bill. A parallel case will explain. It required no nerve whatever for Roebling to design and build the Brooklyn Bridge. It only required intelligence. With a sufficient intelligence in charge of it the whole enterprise involved not a moment of danger, nor a reason for loss of life or value to any person. But Steve Brodie's achievement in leaping from Brooklyn Bridge, after Roebling had built it, required no intelligence, but plenty of

nerve, or perhaps "democracy" of the kind that is carried in flasks.

In some circles more people have heard of Brodie than of Roebing. The fool achieved a wider fame with a certain sort through his foolhardiness than the architect achieved through his abilities and usefulness.

"The fool that fired th' Ephesian dome
Wrote his name higher on the scroll of fame
Than even the sage that built it."

So, because voting for the McKinley tariff required only the intelligence to comprehend the true workings of a tariff, it required no nerve. But voting to repeal it, at a time when the mere pendency, for ten months, of the threat to repeal it has cost the country tens of millions of dollars, requires nerve, because it involves no intelligence—only rashness and "more democracy."

Election Frauds in New York.

THE maintenance of popular government depends upon the purity and integrity of the ballot. None except the criminal classes have any interest whatever in preventing fair elections. The men who conspire to defeat the popular will by making false counts of ballots cast, or by intimidating and restraining electors, are the most dangerous criminals that we have to deal with. Ordinary thieves and robbers trespass only against individuals, as a general thing, but their apprehension and punishment are pretty nearly always considered by the general public imperatively necessary; these election thieves and robbers of suffrages, however, make war on society itself and strike savagely at the very foundations of civil government. And yet we have become so accustomed to their acts, and the moral sense of the people has been so dulled, that, except in times when the public indignation has been unusually excited, we let them off with only a passing rebuke and recall their deeds with good-natured tolerance. In this attitude of the public toward the election freebooters we have a constant menace against the security of life and property, and against liberty itself.

But it may be that the time has come—we sincerely hope that it has—when the public conscience will prompt all good men to feel differently, and to act as free men should. Here and there we discern hopeful signs of regeneration. In these pages we have told how the boss of Gravesend defied the processes of the Supreme Court last autumn and had his own way despite all legal hindrances. That interesting individual has at last been brought to book for his crimes, and there is hardly a possibility that he will escape the punishment he deserves. There are other signs of encouragement. While the Gravesend frauds were striking in their impudence, the frauds against the ballot in New York City at the same election were as much larger in extent as the metropolis is larger than the Long Island township. And what is more, there is every reason to believe that the frauds in this city were not more extensive in that election than in other elections of recent years. There was an evident hope on the part of the political masters that the public indignation would exhaust itself in the prosecution of the Gravesend officers. That it has not so exhausted itself is a matter for general congratulation. A few weeks ago the grand jury, at the instance of a committee of the Bar Association, found indictments against eighty New York City election officers, and this committee, having gathered ample evidence, announce a determination to push the cases to the bitter end. Two of these indicted election officers have already been convicted. The evidence in one case showed that in the box there were about twenty more ballots than, according to the lists, there should have been. The law requires that in such cases—and it may be remarked that such cases are the result of almost criminal carelessness—the ballots shall be placed in the box, thoroughly mingled together, and the excess drawn out and destroyed. It was proved in this case that this Democratic election officer put the Democratic ballots in the bottom of the box and the Republican and Populist ballots on top. Then the excess was taken from the top, with the result that not a single Democratic ballot was destroyed. The evidence was so plain that a failure to convict was impossible. And yet the jury, because the convicted officer was a workingman, recommended him to the mercy of the court. This was almost equivalent to a nullification of the conviction, and was an evidence of that mistaken and unpatriotic sympathy to which allusion has been made. Jurors should be made to understand that the punishment of the criminal is the least of the ends of justice; it is the crime itself that is hateful, and the punishment of the man the only possible way to express that righteous hatred. This is not a time for maudlin sympathy, nor this an occasion for charitable clemency. In the other case, that of an election inspector who permitted open violations of the law, the jury rightly appreciated its responsibility and refrained from any recommendation to mercy. We are assured that these cases are not the strongest of the eighty, and that the methods of these election officers were not singular. The same methods were used so generally that there is a fair inference that there was instruction from the conspirators who originated the plan of cheating. If these men could be reached great advantage would follow, and there is every probability that they will be reached. With eighty men in

danger of State-prison, how many will be glad to make a clean breast of the conspiracy in the hope of escaping punishment? If we may judge by the experience of former cases, it is pretty certain that a vigorous and uncompromising prosecution will, in this and other ways, secure ample evidence, not only against those under indictment, but against those who are worse, in that they "put up the job." Then we may look for a few vacancies in high municipal offices, and even on the Bench itself.

While these hopeful things are happening in New York, we see, in the repeal of the Federal Election laws by a Democratic Congress, a direct attack upon the security and the integrity of the ballot. What happens in New York every year happens all over the South at every election, and the only safeguard has been withdrawn. But if in each locality public opinion can be aroused to look upon frauds against the suffrage as intolerably criminal, then, even in the absence of Federal law, a free and fair expression of the public will may be made possible. No people ever have a better government than they deserve. It rests with them absolutely to decide whether they will secure for themselves and their posterity the fair elections without which popular government is only a pretense and a sham. There is a light in the horizon; will it extend over the entire sky?

The Brazilian Situation.

THE latest intelligence from Brazil indicates that the conflict which is now going on may speedily be settled by ballots instead of bullets. President Peixoto has ordered a general election for March 1st, and it is believed that Dr. Prudente de Moraes will then be elected to the presidency, having the support of the government party, and being also, it is said, satisfactory to the insurgent Admiral da Gama. Dr. Moraes, as stated in these columns last week, is an able lawyer and a man of wealth, widely respected for integrity of character. He was a member of the first Congress of the republic, and is now president of the Senate. He is an ardent republican. Even if a rival candidate should be brought out by the insurgent chiefs the probabilities of success would be altogether in favor of Moraes. The insurrection having been from the first a revolt against Peixoto, and justified on the ground that he has violated the constitution, his withdrawal would leave the insurgents without a pretext for further hostilities, and, the country being really weary of the strife, it is hardly probable that the conflict could be kept up any longer. It is intimated that Peixoto will take command of the army, and being a soldier by taste and education, there can be no doubt that his services to the republic in that capacity would be of greater value than they can be in the presidency. There is reason to believe, and the fact is a gratifying one, that American influence has had a good deal to do in bringing about the decision of the Brazilian government to make an appeal to a popular vote in the interest of orderly administration and the maintenance of republican institutions.

Dr. Manoel Victorino Pereira, a well-known surgeon of Bahia, and a Senator, is a nominee for the vice-presidency on the ticket with Prudente Moraes. He is a man of small stature, and about forty years of age. His brother, Dr. Pacifico Pereira, is perhaps the most popular and successful physician in Bahia. No other city lays claim to having been the birthplace of so many eminent men as Bahia. The great abolitionist, the Viscount of Rio Branco, Saraiva, Vasconcellos, Dantas, and Cotegepe, are a few of the illustrious sons of this old city, which was once the capital of Brazil. Admiral Mello and several more or less distinguished brothers all came from Bahia. They do not hold conventions in Brazil as we do here to nominate candidates for the presidency, but the names of men are put forward in what would seem to us a very arbitrary way of making nominations.

Topics of the Week.

THE latest information from Hawaii shows that the dusky queen, whose restoration was attempted by President Cleveland, is rapidly losing her home supporters because of her bloodthirsty threats concerning the chief of the provisional government. But the Democratic House of Representatives sees nothing to condemn in her savage brutality of temper and purpose.

THE cowardice of the Democratic majority in the House of Representatives is again illustrated in the passage of the resolutions approving the Cleveland policy in the Hawaiian business. Scores of the men voting to give their indorsement to this policy have denounced it in public and in private; others, less vehement of speech, have regarded it with undisguised aversion; but when the time came to declare themselves officially, these dissentients forgot all their indignation and sacrificed their manhood by an abject submission to the administration and party whip. Their approval of the obnoxious policy is all the more indefensible because they couple with it a direct falsification in the statement that the "United States forces were actually employed to overthrow the constitutional government of the islands." All the credible testimony in the case goes to show that this was not the fact. The Democracy

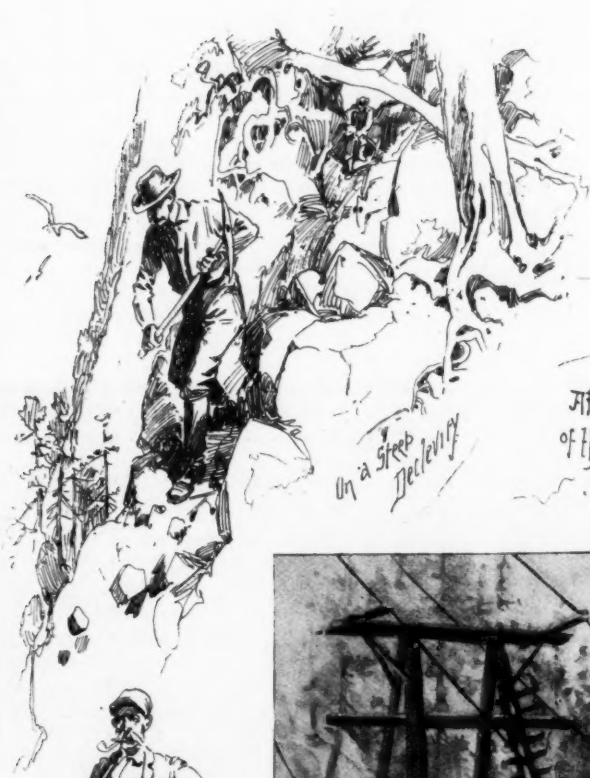
will find that no deliverance made under partisan pressure and from partisan motives can change the judgment of the country that in this whole matter the administration has exhibited an un-American spirit and proceeded upon a false construction of its powers under the Constitution.

HERE is another straw. The city of Duluth, Minnesota, is closely identified with the iron industry. This industry is menaced by the Wilson Tariff bill, which puts iron ore on the free list. The other day there was a municipal election in that city, affording the people the first opportunity they have had to indicate their opinion of that measure. The result was most significant. In a total of ten thousand three hundred votes the Republican candidate for mayor was elected over a combination of the Populists and Democrats by a majority of three thousand and twenty-five—a majority, that is to say, almost equal to the total vote of the allied opposition. There is scarcely an industrial district in the country in which this result would not be duplicated if opportunity were given to the voters to express their abhorrence of Democratic tariff "reform" as illustrated in the bill now before the Senate.

MR. FREDERIC C. PENFIELD, the diplomatic agent and consul-general of the United States to Egypt, appears to have made an agreeable impression upon the government to which he is accredited and the society of the Egyptian capital. His formal reception by the Khedive was most complimentary, and his welcome in official circles has been in every way gratifying. Mr. Penfield's address, in presenting his credentials, was characteristically felicitous, and provoked this flattering comment from the *Egyptian Gazette*: "It is distinctly typical of the United States representatives abroad that they are tactful, courteous, and observant. They do not waste their words needlessly. They speak invariably to the point, while ever upholding the dignity of the great country they are honored by representing. It is significant of the present occasion that Mr. Penfield has amply complied with the honorable traditions of his countrymen, whose maxims are not likely to lose anything at his hands." We are glad to learn that Mr. Penfield finds his position a pleasant one. There can be no doubt that he will fill it with honor to himself and credit to the country. That is assured by his newspaper training and his old-time relations with FRANK LESLIE'S.

THE advocates of the proposed income tax insist that it will not affect persons of moderate incomes. But in point of fact, it will reach directly every provident and frugal person in the land who has invested his savings in the stock of any corporation paying dividends. The law expressly provides that all dividends or interest secured from any savings bank or any trust company or other corporation shall be taxed at the rate of two dollars on every hundred. There are thousands of widows and orphans who have every dollar they possess invested in stock or bonds of some one or more of the corporations included in this bill, and these are to be made the victims of Democratic rapacity. At the same time a large class of high-salaried officials in the Federal and State governments will be exempt from the operations of the bill under decisions of the courts given in cases which came up under the old income-tax law. These decisions explicitly hold that it is incompetent for Congress to impose a tax upon the salaries of the President of the United States, Governors and other State officers, judges of the Supreme Court and the interior courts of the United States. Municipal corporations will also escape. It will require something more than Democratic protestations to convince the average citizen of the justice of a law which is not only unnecessary under any wise economic policy, but positively unjust in its provisions, as it will prove oppressive in its effects.

THE influence of national feeling, the emotion of patriotism, in determining investments is curiously illustrated by recent financial incidents in France. As a rule, the provident Frenchman confines his investments to his own country and to distinctly national enterprises. He was, however, induced to go into the Suez Canal, and that venture proving profitable, investment in the Panama Canal enterprise naturally followed. In both cases investors were influenced largely by the fact that De Lesseps, their own illustrious countryman, was at the head of the undertaking. More recently, this national feeling has been shown by heavy purchases of Russian stocks. The London Times states that French investors now hold one billion two hundred million dollars of Russian bonds, the purchase of which has been stimulated by official influences and the increasing desire for a closer alliance with the Czar. An illustration in another way of the effect of national sentiment in the matter of investments is afforded in the fact that, as a result of the growing coolness toward Italy, enormous sales of Italian stocks have, under official advice, been made during the last six or seven months; causing a collapse in Italian credit, the ruin of many banks, and the disintegration of a cabinet. It may be a question whether Russian bonds will prove any more desirable than Italian, but the patriotic sentiment of the investor being satisfied, possibly no mere pecuniary loss will be thought worthy of consideration.

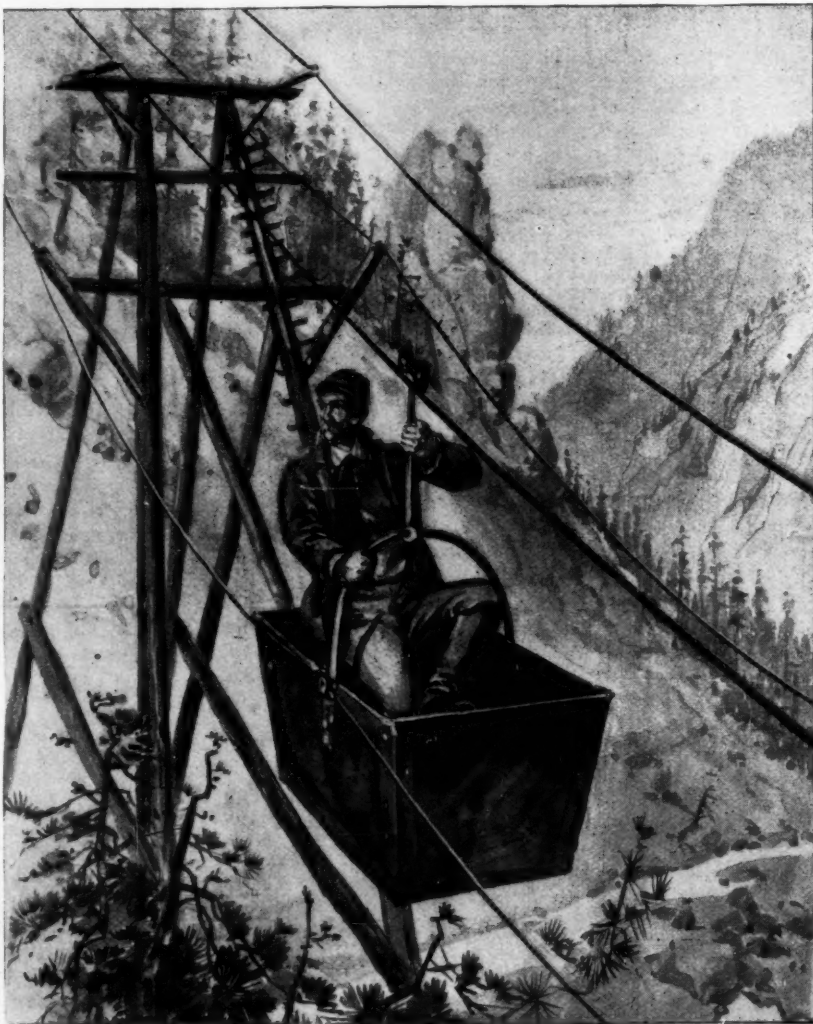


On a Steep Declivity

At the Mouth of the Amethyst Mine



A Foreman of a Gang

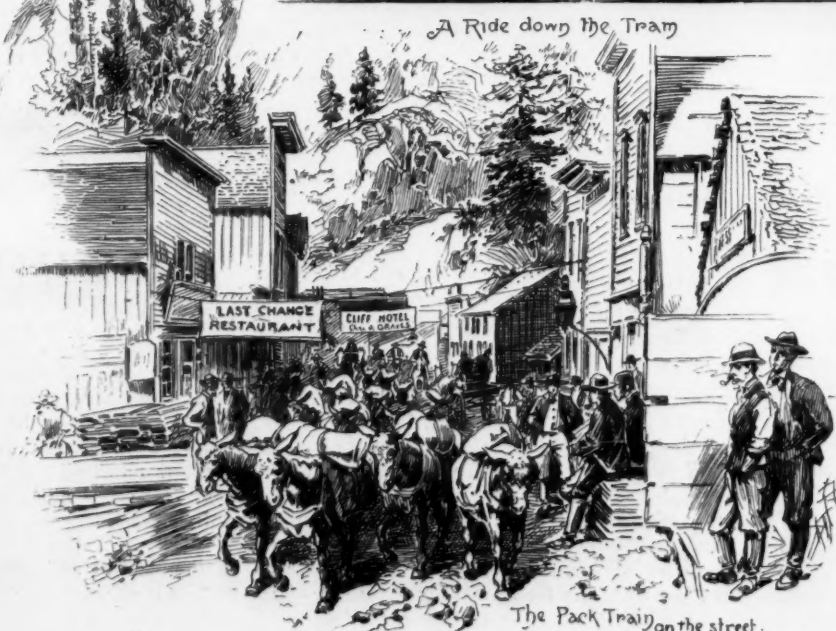


A Ride down the Tram



Raising a Bent

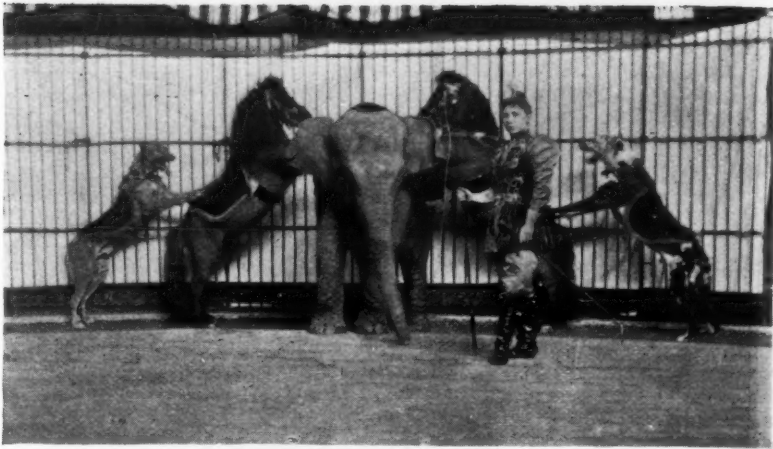
E. J. Meeker



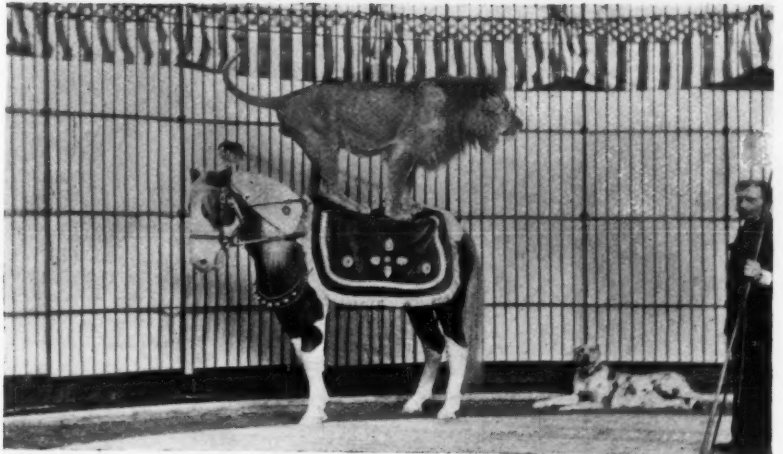
The Pack Train on the street.



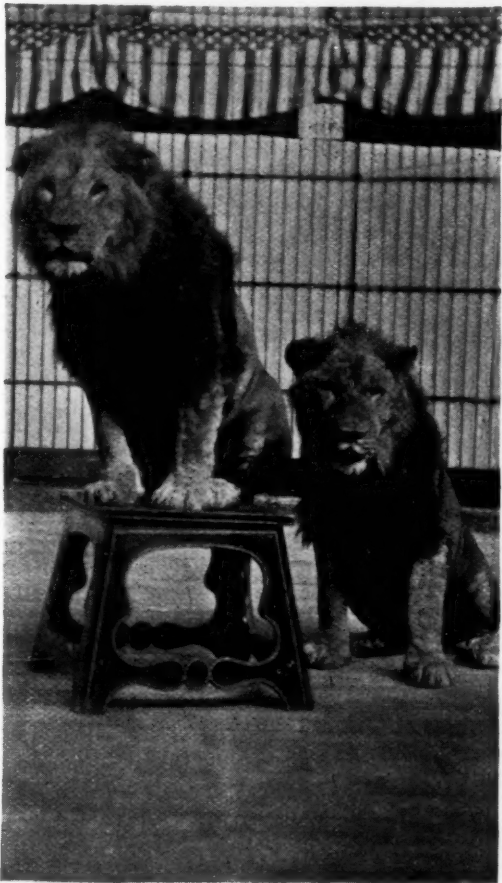
Loading Ore Cars from a Wagon



MISS BERG AND HER GROUP.



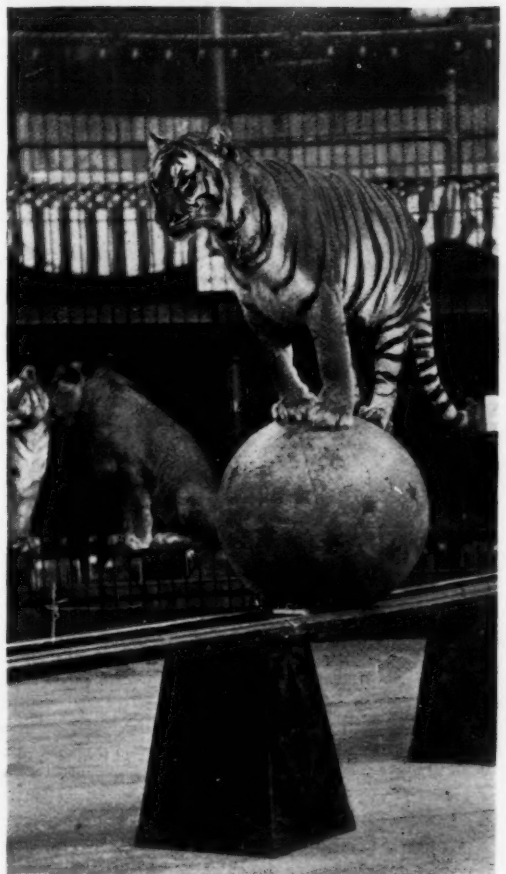
HERR PHILADELPHIA AND THE LION BLACK PRINCE.



DARLING'S LIONS BEFORE THE SKIPPING-ROPE ACT.



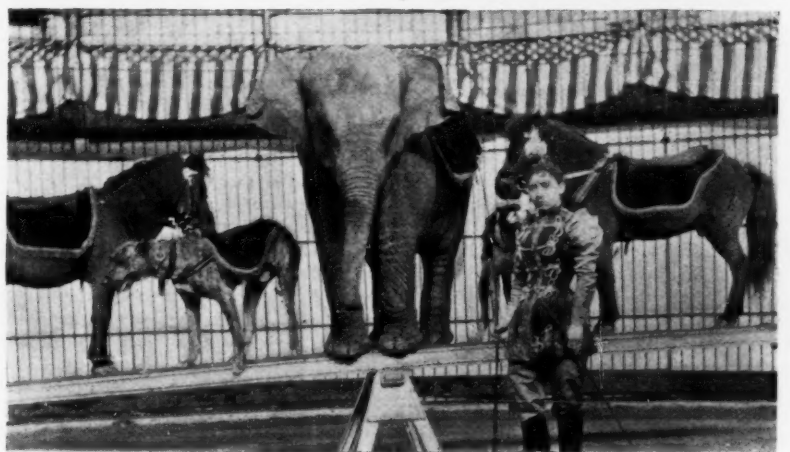
PROFESSOR DARLING AND LEO.



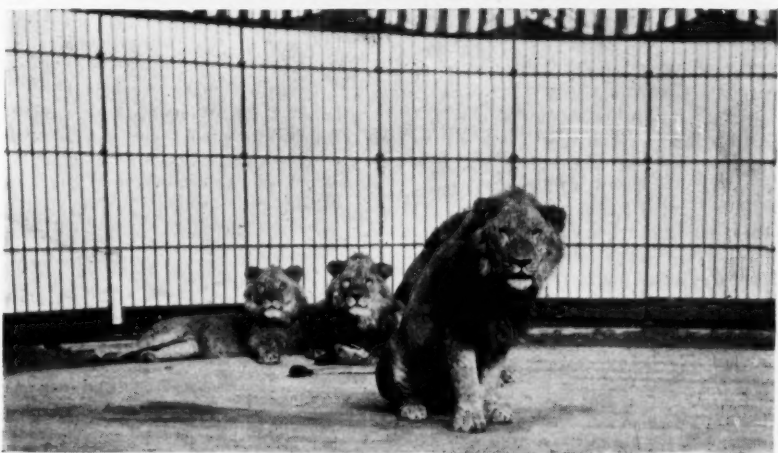
HERR MEHRMAN'S TIGER ON A ROLLING GLOBE.



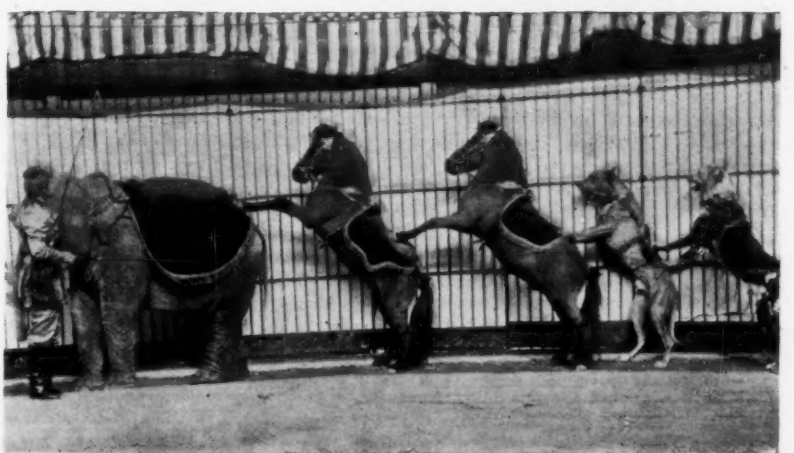
TIGER ON A TRICYCLE WITH TIGER AND DOG AS FOOTMEN.



MISS BERG'S GROUP ON THE SEE-SAW.



THREE OF DARLING'S LIONS, PRINCE, TOM, AND PASHA.



MISS BERG'S GROUP IN GRAND PROCESSION.

BY AN UNDERGROUND PASSAGE.

By MADGE ROBERTSON.

KATHLEEN'S visitor rose to go. He stood for a moment looking down at her. She leaned her head back easily against her chair.

"You have not been in the least to blame," he said, slowly. "Don't worry about it. I know you will, but don't. If I have been a fool it is my own look out. You have never encouraged me. Don't think any more about it, please."

Kathleen raised her face from the firelight. Her hand dropped on the arm of the next chair.

"It is my fault," she repeated, quietly.

"It is not," he said, sharply. "Don't talk like that. You have been good to me in your own heavenly-kind way, but you are that to every one. I love you because—oh, because I love you. I love you for what you are. You could do nothing unworthy, and that is why I shall always love you. I love every bit of you. If you will let me, I am going to kiss you good-bye. I am going to kiss you good-bye anyway. I could love you forever without even touching your hand. You know that. But it is not your fault. You couldn't help being what you are. Please, please don't trouble about it. I would never have told you if things could have gone on. But I am not content to be merely your friend. I must be your lover or nothing. Therefore I go away. It is entirely my own fault. I have known for months that this could only end disastrously for me, and now it has. I ought to have stopped it long ago, but I could not. I did not want to. I could not keep away from you, that was all."

He hesitated, looked away, and then his eyes rested on her again.

"You wonder I do not ask you to marry me? We have been dear friends. It would hurt you to refuse. I have grieved you enough. Now—don't—you—worry."

Kathleen rose suddenly and faced him. Her face was pale and her eyes and hair blacker than usual. There were some bits of red about her—a dash of color in her lips, a red knot on her black gown, the toe of a red slipper beneath. The firelight flamed out the color a moment, and then she stepped back into the shadow.

"I am going to tell you something," she said, hurriedly.

"Don't tell me it's Boulton," he begged, lightly. "I could not stand that. He's not a fit man to lend books to. I hope it is not Boulton."

Kathleen smiled a faint protest.

"There is no one else," she said. Then she hesitated for a time, looked away from him, paused, started to speak, and hesitated again. He waited, leaning on his elbow against a low book-case, watching her with a loving appreciation of her beauty. His belief that a woman's body expressed, exactly, her soul was always confirmed in her. There was an unswerving fidelity to nature, a love of truth, in every line of her face and figure.

Kathleen brought her eyes back to his face and spoke abruptly:

"You do not know me at all. I am not what I have made you think me."

"How do you know what I think you? I have carefully refrained from feeding your vanity." He stuck his hands in his pockets and regarded her half-smilingly. "My only hope was in keeping you from realizing how much too good you were for me."

"I am not good. I am not true. I have deceived you from the first. I have lied to you. Listen! I have known for a long time that you were—well, are—in love with me. You do not blame me for this result. You will presently. You have thought me natural and straightforward. I have never been myself with you. I have been whatever I fancied you would like. From the day of our meeting I have done my utmost to attract you, used every known means and a few hitherto unknown. That is not meant to be flippant. I do not think I shall make jokes again. I neglected no opportunity, wasted no time, but coolly studied my own powers of attraction with reference to your feelings and hid my plans accordingly. I made you fall in love with me. You don't believe that? Let me tell you how."

"For heaven's sake, Kathleen, no!" he cried. "Stop! You shall not say these things. Of course I do not believe you, but it hurts me to hear you. You are overwrought, excited. Come, sit down." And taking her hand he tried to lead her to a chair.

She drew her hand away sharply.

"I shall never see you again. I must tell you now," she said, harshly. "At first you admired my beauty—you will not misunderstand. I did not make my face, nor have I lived up to it—and I made my person as attractive as possible, studied the effects of shades and poses; but that was the least of it. Any girl can do that. You have done me the honor to say that I am cleverer than most of the women you know. If so, I have used my ability to the utmost. I let you see me often and wore what you liked best. It was a comparatively easy matter to find that out without asking you—"

"I seem to have been an easy subject all around," interrupted the man with a short laugh.

"But there was more necessary. I had to amuse you. I think I did so, for a time, but half the stories I told you of funny things that had happened to me were inventions, and all rebounded to my credit—that is, you thought me free from small vanities in that I could repeat uncomplimentary things of myself. More; all that you considered bright in me, words and thoughts, I borrowed or stole from women or books you did not know. Then I allowed you to amuse me. I laughed at things I did not consider funny. And you got in the habit of keeping your best stories for me. That was the period of the affair when I let you find a book open on my table with this marked in it: 'The possession of a similar sense of humor is a binding tie between a man and a woman.' You were thoughtful for a time after that. I intended you should be."

"Oh, by Jove!" he ejaculated suddenly. Kathleen gazed unmoved at the fire and continued:

"I am naturally vigorous and independent, and prefer to help myself over fences, but you liked effeminacy, some one you can protect and take care of, so I reclined among cushions and drank tea and let you read poetry to me. I hate being read aloud to. I hate poetry. I was sympathetic, but I never really listened. The day you read Shelley's 'Indian Serenade' three times over I went to sleep. You thought I was overcome with emotion. When you got me to memorize the 'Intimations of Immortality' because it was the poem of your inner life, I nearly gave up the whole affair. I think I have never been so bored. I know this is shameful, but I am dead to everything now. There is worse to follow."

"I played on your feelings in every way, fell into your moods, charmed you with seriousness after gaiety, confided imaginary troubles and headaches so that you could console me. I have never had a headache in my life, and my real troubles have remained my own. But it aroused tender emotions within you to see me grieving, and I was base enough to simulate grief. There was nothing too low for me to do. I urged you to go to church, partly that you might see me as a worshiper, devout and earnest; partly because I felt that if I lost that everything would be gone. That much was natural. I disliked your theories, but there was no real desire to influence you for good. There could not be when I was almost hopeless concerning myself. Besides, you are more religious than I. You have high ideals, and I only imbibed these enough to make you think that my views were as lofty as your own. Oh, it has been awful!"

She hid her face trembling in her hands and ended abruptly.

"That is all."

A silence crept out of the embers into the shadows. The library walls were taking a late afternoon tint. A few statuettes flaked the gloom of the early twilight. The glow from the fire flickered up and down the shelves, and on the white and silver of the Rubaiyat. The man unconsciously took up the book. He had given it to her a few months ago. She loved the poem, she had said. He opened it. The leaves were uncut. It was all true, then. With a quick shudder he walked to the end of the room and stood silent a long time. The girl leaned against the books at her back and waited. There was an expression of relief on her face fitting badly with the desperate look in her eyes.

With a sudden start the man turned and came toward her. His face was joyous.

"Why, Kathleen," he said, "you love me!"

There was a sudden gleam of amusement on the girl's face.

"I know," she answered.

He laughed gladly.

"You love me, you! Oh, Kathleen! It just occurred to me," he went on, gayly; "you love me. Oh, you dear, dear girl! Are you sure? I never imagined you cared in the least. Let's be married to-morrow."

Kathleen shook her head.

"You could never marry me now. I have made that impossible. There would always be my deceit between us, and the marriage would be a mockery. I remember reading somewhere that the Arabs can burn jewels so that they retain their color, shape, and all, but which when touched will fall into ashes. Don't you see that is how we should be? When you begin to think of the means I have used to make you care for me you will hate me."

"Oh, hang the means! I beg your pardon, but—do you think I care for that now? You love me, Kathleen, and I have just learned that you do. I can't think of anything else. I expected to walk out of this room into outer darkness, and here I am in heaven. I don't care how I got here. You've got to marry me, you know. You cannot trifle with my affections that way. You have got my love; you need not have taken all the trouble you did, sweet-heart. I loved you the moment I saw you and ever since—and now what are you going to do about it? You cannot go about winning the affections of guileless youths and then casting them adrift. It's not proper, Kathleen; it's distinctly unchivalrous. What do you think about day after to-morrow? Oh, Kathleen, is it really true? How can you care for me? You love me!"

He went close to her, and taking her face in his hands, he looked tenderly at her. Her eyes filled with tears, and she said, chokingly:

"You do not understand. I have been false. I have lied to you."

With a quick movement he took her in his arms.

"Now listen, Kathleen," he said, vehemently. "I don't care a row of pins what you did. You may keep on deceiving me that way the rest of your life, if you like. I like it. Every man likes it. Hundreds of women are doing the same thing all the time and will do so till death releases them. All women act more or less. Men are such brutes they are forced to. Women will sacrifice themselves to men while the world wags. And when so clever a girl as you condescends to efface herself to the extent of letting me regulate her intellectual and moral refreshment, there is a good lookout for conjugal bliss. You will be a paragon of a wife. I see myself becoming a pampered tyrant. There is only one thing I ask of you. Don't let me behind the scenes. I don't want to see you in curl-papers. Be as charming as you like, but keep the process out of sight. Besides, dear girl, don't you think I know you? Why, I love you. You cannot analyze your own motives in the exhaustive and cold-blooded style of your remarks to me. People's—especially feminine people's—motives are always complex, and you are not in a fit state of mind to separate the good from the bad, or tell which predominates. Don't be so hard on yourself. I love you in spite of your literary soliloquies. Moreover, it was only my own stupidity after all. If I had been half so clever as you I should have known better how to win you. I ought to have fallen into your mood, and consulted your feelings, but I was grossly selfish and conceited. I bored you with poetry, and forgot to tell you I read you in every line of it. I was so taken up with loving you that I never thought how I was appearing in your eyes. You ought not to forgive me. And then, dear heart, I can understand what it must have cost you to tell me this. I recognize that you have suffered, and for me. I was not worth all that, dear, but could I love you less for the truth that made you speak? Would you love me less? You are my own, my life, myself."

Kathleen clung to his arm.

"You will help me," she said, shamefacedly. "It must be different after this."

"No, beloved," he answered, gently, touching his lips to her hair. "There is a struggle ahead for us. No one can help you. You must fight it out alone. It will be worth while."

Still keeping his arm about her, he placed her on a low couch among the cushions. Then he knelt beside her.

"There is a little story somewhere," he said, softly, "where the moth kisses the flower, and the flower has not wakened up to the fact of who is kissing her. He touches one petal after another—like this, and this—brushes gently here and there—as I do now, and now—kisses her lightly as if he were not quite sure if it were his love, until she grows aware who wants her and opens her eyes in the morning light, and then—then—Kathleen, you are not as clever as I thought you—then she kissed him."

"Oh!" said Kathleen.

"I never did think much of that story," the man said. "I know another about—"

But Kathleen, laughing through her tears, sprang to her feet and rang for the lights.

A Frontier Bridal.

The endless day is ended,
The long, swift gallop done;
And night's dear arch is bended—
Our night, my little one.
The pine boughs purr and hover
Above our first, first bed;
The moon, that loves a lover,
Bends radiant overhead.

The world is far behind us,
Our world is all to be.
The future that shall find us
Shall find but you and me,
Alone—if they be lonely
Whose arms their world inclose;
To whom heaven's self is only
A Now that never goes!

Soft hand in sinewy nestled,
And lips that sigh and croon,
And hearts that beat so close, so sweet,
And eyes that drink and swoon:
Far from the human billow
That breaks in white unrest,
Ah, happy is our pillow
On the brown mother's breast.

The morrow's way is weary,
The springs are far between;
You bitter plains and dreary
Forget their youth was green.
But not the utter desert
Shall parch our inner June;
And everywhere our hearts shall fare
With the pine-tree and the moon!

CHARLES F. LUMMIS.

A Placer in Death Valley.

A LITTLE over twelve years ago one Aaron Winters, a short, stout, tough-fibred man, was living, with his wife Rosie, in a rude rock hut beside a small spring in a valley called Ash Meadow, just over the range to the east of Death Valley, the heart of the Mojave desert in California. In no other part of the continent can such homes as his be found, for his little patch of vegetation was surrounded by arid sand that stretched away where equally arid mountains walled in the vision, and the road to the nearest settlement where supplies could be had was two hundred miles long across the burning wastes. Worse yet, the route was through Death Valley, the marvelous region where the earth sinks more than four hundred feet below the surface of the sea; where the air becomes absolutely devoid of moisture, and even the desert birds born in the arid fastnesses sometimes die as the unfortunates did whose fate gave the valley its name—of the intolerable heat and thirst.

Why this strange couple should have chosen such a locality for a home, as here and there other families have done, would take too much space to tell, interesting as the story might be; but that they lived contentedly need not be doubted, for when they struck it rich, as will be told, they chose as a new home a somewhat larger oasis in the same desert.

One day a prospector and his burro came down across the desert from a Nevada mining camp, searching, or pretending to search, for the noted Gun Sight lead of the Panamints. He stopped over night with Winters, and as they sat about the fire in the evening eating pinons in desert fashion, he told Winters, all about the marshes up in Nevada, where men had staked out claims and were digging up material which by a simple process was transformed into the common borax of commerce. Then he told how, by the use of certain chemicals and fire, a test of a supposed find of borax could be made. Winters listened but said nothing.

But when the prospector was gone, Winters with his wife went off to the settlement for the chemicals, and returning to about the centre of Death Valley, camped on the only sweet-water brook of the region—Furnace Creek. Winters had seen in this valley material like that described by the prospector.

How this strange couple gathered the material, how they sat down by the camp fire and watched the sun set and its flaming colors fade, need not be told. Darkness came at last, and with trembling hand Winters poured his chemicals over the material and applied a match. Then, as the mixture caught the flame, he leaped to his feet and shouted:

"She burns green, Rosie. We're rich!"

So they were. William T. Coleman, the noted chief of the San Francisco vigilance committee, was in those days a borax magnate, so to speak. One F. M. Smith was another. The two united to buy out Winters and paid twenty thousand dollars for the find, and thereupon one of the oddest of odd mine camps was established, and continued to exist for several years in spite of the terrors of the valley in which it was planted.

Luckily the deposit was located only about

two miles from where the little sweet-water brook sank in the sand, while two or three small springs rose and sank still nearer. Buildings for employes and teams were erected. A huge open pan with a furnace beneath for boiling the borax out of the material was put in place, with vats handy by in which the product could crystallize out. The material—it looked like sand and salt mixed—was dug from the flat bottom of the valley, hauled in carts and wagons, and put into a pan of water. Then a furious fire was started.

The Mojave desert is practically a treeless region. Sage brush, grease bush, and a shrub called mesquit, that sometimes has a trunk five inches thick at the base, are all one sees in a drive over the trail. In Death Valley the mesquit grows up in clumps that are sooner or later buried by the driving sand-storms. The workmen went digging for fuel in the mounds of sand. The gathering of fuel was "a placer proposition," as was the gathering of the borax, to use the California term.

Meantime provision for carrying supplies from the nearest settlement to the camp and the refined product back to the railroad had to be made. At first, transportation was hired. The desert teamsters got six cents a pound to begin with, but eventually came down to four. Then, because this was still too high, the company put on its own outfit, the most remarkable teaming outfit the world had ever seen.

The man who designed this outfit was Mr. J. W. S. Perry, who then lived in Mojave and can still be found working on the desert. To fully appreciate what was accomplished, let the reader consider that the best of modern freight-cars rolling over the best of modern railroads carry fifty thousand pounds of freight, or a little more; each, while the car itself weighs not less than twenty-seven thousand five hundred pounds. Ten wagons were built for the Death-Valley trade. Instead of a steel track with easy grades, they had a trail of sand and rocks that climbed up mountain sides and through cañons into which a tenderfoot would not dare to drive even a buckboard. And yet two of these wagons coupled together carried forty-six thousand pounds of freight, while the combined weight of the two was but seventeen thousand pounds. It is worth telling that the hind wheels of these wagons were seven feet in diameter and the tires eight inches wide and an inch thick; that the wagon-box was sixteen feet long and six deep, while the wagon was six feet broad across the wheels. The team—it was worth a journey to the desert just to see these teams and their drivers. Twenty fun-loving mules were strung out ahead of each pair of wagons, where they were steered by means of a single braided rope that stretched from the leaders to the hands of the skipper seated on the fore-castle deck of the front wagon.

The camp did very well in the fall, the winter, and the spring, but when summer came it wilted. Flesh and blood could not stand such heat and aridity. Men actually died of thirst with water in hand—the air was so arid that it evaporated moisture from their bodies faster than the system could supply itself from water taken into the stomach. The camp had to be abandoned for the three summer months of each year while it existed.

To mitigate the terrors of the place somewhat an oasis was created. A stone-lined ditch carried the water of Furnace Creek out on the mesa, where thirty acres of sand was irrigated. The sand suddenly bloomed green. Willows were planted and alfalfa sown. An adobe house was built and a fish-pond dug. One has to come on a hot day out of the cañon in the Funeral Mountains to where a view of this tiny plantation can be had to fully realize the exquisite beauty of trees and grass.

When this watering-place for the men had been made the camp flourished for several years. It was a remarkable camp in one respect—it was an Eveless Eden. Save for the visits of Piute squaws, women rarely saw it, and none lived there. More singular still, it was a camp devoid of liquor. That such things could be in the land of Bret Harte may be doubted, but the record cannot be disputed. But it was not a Sunday-school camp, by any means, for the men relieved their feelings at will with weird profanity and penny-ante, while a saloon was established only about fifty miles away in Pahrump Valley, and thither they repaired when water would no longer fill the void.

By rigid but far-sighted economy, the camp is said to have yielded a modest profit for a time in spite of the high wages paid the men and the expense of transportation across one hundred and sixty-four miles of desert mountain ranges. Then an entirely new compound of boracic acid was discovered in novel fashion but nine miles from the railroad, another odd mine-camp was called into existence and, the expense of handling

the new deposit being less, the proprietors abandoned Death Valley to work the new lead.

Should any reader ever venture out across the Mojave desert by the way of Death Valley, he will find now only sand-worn sheds and rusty boilers and pipes and tanks, where once was a bustling scene of industry, but the oasis will be found still green under the care of a gray-haired man, an interesting individual of the white American Arabs.

JOHN R. SPEARS.

The Hagenbeck Show.

THE world moves in art and science, and has not stood still in man's control of the wild beasts of the forest. If you wish to understand how this can be true, see the Hagenbeck show of trained wild animals, particularly the acts of Professors Mehrman and Darling. I remember once hearing a little girl at the circus ask, about the tiger: "Would he bite if you pulled his tail?" The general belief is that no animal likes to have his caudal appendage trifled with, but such is the hardihood of the modern animal-trainer that he takes every other liberty you can imagine with these former denizens of the forest. Just at present there is a sort of revival of public interest in this hazardous amusement, not only here, but all over the world. The Hagenbeck show was one of the few really interesting side-shows at the World's Fair, and attracted a great number of visitors, and has duplicated its success here.

The great demand for lions has made the fine specimens very scarce, at least those which can be safely handled. The trainer begins very young with them and continues with them until the brutes are seven or eight years old, when, in a majority of instances, the lions become too savage for safety; and no lion-trainer is ever positively sure of his safety; he understands when the danger-line has been crossed and takes no chances with his old animals, but begins with new ones. And if the animal once attacks the trainer, that ends the animal's stage career; the trainer takes no more chances with that brute, for what he does once he is sure to do again. In fact, the trainers never stop; they always have a number of animals whose education is not quite complete. Some animals no trainer can handle; even with those successfully trained, it takes months upon months of patience to accomplish anything. Pentje and Philadelphia both have lions which ride horses in the ring; these animals are kept as neighbors for a year before any formal introduction takes place, and then matters are frequently decidedly lively for the trainer. For instance, Professor Mehrman tried having one of his Bengal tigers, Charlie by name—and a magnificent brute it is—ride in a little cart drawn by an Angora goat; the first time they were brought together Charlie made a dash at Mr. Goat, as much as to announce that goat was just in his Bengal line; but the goat had horns and was not afraid to use them, so between the trainer, the goat, and a courageous Siberian boar-hound, Charlie was subdued and finally made to ride in the cart without chewing the goat. Mehrman has, all told, seventeen animals at one time in the ring for his "act," and the row they made during the goat episode simply raised the roof. It seemed as if all the other carnivora objected to the goat being specially selected for his royal highness from the jungles of India. This Mehrman act is really a wonderful sight; in the ring at one time are four lions, two tigers, two leopards, one polar bear, two Himalaya bears, and five boar-hounds, and the control under which they are is beyond description. Mehrman leads tigers and lions about with as little ceremony as he would poodles, and after all their tricks are performed the entire menagerie plays about in the ring, tigers, lions, bears, etc., one indiscriminate group, and Mehrman circles about among them all, with not even a whip in his hand, feeding them on sugar, meat, or some other delicacy. These few minutes of play, when lion and tiger, bear and leopard, are, so to speak, rubbing noses, is as interesting as anything done in the ring. Perhaps the most entertaining feat Mehrman's animals perform is when the two tigers are harnessed to a chariot and one of the lions is dressed up in a red-plush cloak, with a crown upon his head, and is then drawn about the arena. This is a great hit.

Professor Darling works only with lions, and five splendid brutes they are, most of them of the South African variety, with heavy black manes and dark, tawny bodies. It is certainly an exhilarating sight to see these five kings of beasts in the ring at one time, going through their tricks as placidly as a lot of dogs, in fact, with hardly a growl. One of the many good acts which Darling does with his animals is where, one of the brutes being trained not to spring down from the pedestal, Darling takes the lion by the shoulder and forequarters, swings it over

his shoulder and deposits his majesty in a corner of the ring. It reminded me of a butcher taking down a carcass of beef and hanging it on another peg in his shop. Then, as a final coup, the five lions stretch themselves out on the floor in a sort of flat pyramid and Darling reclines full length on their bodies, while the boar-hound jumps over the heap, barking furiously. It is a daring and sensational performance. Miss Berg gives a very graceful performance with her animals, and there are trained seals, storks, and wild boars; but none equals the performances of Professors Mehrman and Darling. Their work with their ex-wild beasts is a revelation.

HARRY P. MAWSON.

Vignettes of the Day.

THE only surviving daughter of Horace Greeley may be seen bowling over the rough roads of Westchester any fine day, seated in an old-fashioned buggy, and driving a horse that is certainly steady in his methods. Mrs. Glendennin, who was Gabrielle Greeley, is a sweet-faced woman with round, rosy cheeks, soft, pink skin, dimples, brown eyes, a perfect mouth, and teeth milky white. Her hair is brown, and she is, I should say, only a trifle over thirty years of age. She has one child, a girl baby, three months old. Her husband is the rector of St. Paul's old-fashioned church in Westchester, and with his wife they are very busy these hard times, relieving the distressed of the parish. The house, or rectory, is a roomy, old-fashioned place. There are books, pictures, and pieces of furniture here and there, once the property of the great editor. Perhaps the chief treasure is an album of languages, beautifully illuminated and bound in scarlet morocco, containing the Lord's Prayer in one hundred different languages and dialects. There is a fine bust of Mr. Greeley, made in 1846, the most perfect likeness of the editor ever made, and the only one made by Hart still in existence. There is also a fine picture of Mrs. Greeley, and there are tables laden with papers, magazines, and books. There is nothing very luxurious about the house, but it is substantial, and its interior is well furnished. It is an ideal place in summer, when the birds are singing and the air is laden with the perfume of flowers. Mrs. Glendennin is always doing something to help people. She is a strict Episcopalian, but she believes in the gospel of helpfulness as well. Her life is a quiet one.

Edgar Fawcett, poet, playwright, and novelist, is a bachelor about forty years of age. He is a club man, likes society, the theatre and the opera, is a member of the Union and other good clubs, and dines at Delmonico's. He is a man of easy manners, under medium height, dresses in the latest style, is somewhat English in appearance, and keeps his own brougham. All the good things he has in life came to him through hard work. He is a very prolific writer, and is sought after in society. Somehow the New York reviewers have never liked Fawcett over well, although his books have been highly praised abroad and the American people buy them.

This little woman bustling along Broadway is none other than Kate Field. She lives in Washington, but comes to New York often enough to keep in touch with affairs in this busy city. But she would be equally as well at home in either Chicago, London, San Francisco, or Paris. Indeed, Miss Field may be called a cosmopolitan. She has been all over the world. She kept her eyes and ears open, too, and is perhaps one of the very best posted women in the country to day. She is a woman of varied accomplishments. She can write, act, and make an excellent speech. She is a hard worker, but she always has time to see her friends, and she takes plenty of exercise to keep in good health. She is a fine equestrienne, and is on the best of terms with all the prominent public men in Washington. She has some fads, and she is probably better acquainted with Dickens, his life, his books, and his people, than any other person in America.

I saw Miss Mary Garrett the other day. She is said to be the wealthiest spinster in the United States. I should say that she was forty years of age, trim of figure, with dark hair and soft brown eyes that peer at you from behind gold-rimmed spectacles. She was gown'd in black, wore no jewelry, and would not attract attention anywhere. Miss Garrett lives in Baltimore, but with her maid goes about freely. She is fond of European travel and goes abroad frequently. It is still the wonder of her friends that she has never married. Her fortune is so large that she cannot begin to spend the income. Indeed, I am told that she is most moderate in her expenditures. She was her father's favorite child, and

during the last years of his life was with him constantly. To her he confided all his financial plans. She took up the study of railroads, and thus it comes that she is as well-posted in railway affairs as any railroad president. She has invested her own large fortune herself, and looks after every detail of its management. A busy woman, she has no time for society, cares nothing for dress or style, but gives freely to the needy, and devotes her leisure to study and travel. Her life has been a sad one. She was passionately fond of her father, and grieved for him after his death. She nursed her mother in her last illness, and then came the cloud over her brother Robert's life. She has seen much of sadness, and perhaps had her own love affairs as well. How much she gives to charity is not known, but every institution in Maryland for the invalid or the orphan receives an annual donation from her.

FOSTER COATES.

Lillian Nordica.

THE fourth of the quartette of great artists composing the group of prima-donne now attracting the music-loving public to the new Metropolitan Opera-house is Lillian Nordica, whose portrait will be found on the first page of this number of FRANK LESLIE'S. She is a New England girl, and was born in Maine early in the 'sixties. While she was yet a child her parents removed to Boston, and it was in that city she received her early musical education. The artistic temperament began early to manifest itself, and to such a marked degree that her mother, with the advice of those who noticed the budding artist in the child, decided to have the talents and gifts with which nature had endowed her cultivated to the fullest extent. After several years of study at the New England Conservatory Lillian Nordica, accompanied by her mother, went abroad and spent some time in Milan and Paris, where the young artist had the advantages of tuition under the most accomplished teachers. In Milan she studied with Sangiovanni, and it was under his direction she made her *début*. He was so much pleased with the rich quality of her voice and the earnestness with which she followed his instruction that he undertook the delicate task of preparing her for her first appearance in the exacting rôle of Violetta in "La Traviata." In this first attempt she made an impression which won for her engagements in St. Petersburg and Moscow. Success accompanied her, and after a brief period of travel and study she went to Paris, and there entered into a contract with the management of the Grand Opera-house, where she continued for seven months, and during which time she sang several important rôles. It was during her engagement at the Grand Opera-house that Madame Nordica married and decided to retire from the operatic stage.

Madame Nordica's married life was a happy one, though brief. After the early death of her husband she resolved once more to take up the career she loved and for which nature had qualified her with such rich gifts—gifts, indeed, which are so rarely bestowed. In 1887 she made her second *début* at Covent Garden, London. Since then her career has been one continued series of magnificent triumphs.

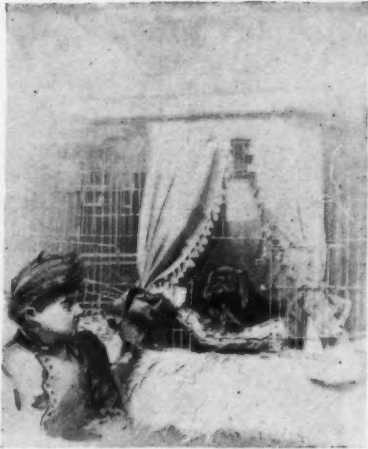
Only a few of the characters essayed by Madame Nordica need be mentioned here. That she is an artist of undoubted versatility, the experience of the last month here in our midst sufficiently attests. An artist who can carry off honors as *Venus* in "Tannhäuser," *Susanna* in "The Marriage of Figaro," and at the Wagner concert given at the Metropolitan Opera-house some weeks ago in her delivery of Brunhilde's Immolation from the "Götterdämmerung" is certainly deserving of the highest praise, and must stand among the foremost of great lyric artists. It was evidently with a full appreciation of Madame Nordica's accomplishments as an artist and her ability to appreciate and give expression to the Wagnerian ideals that Madame Cosima Wagner selected her for the Wagnerian festival to be held in Bayreuth next summer.

When in England last summer she was honored by a special command from Queen Victoria to sing at Osborne House, Cowes, in the Isle of Wight. When it is considered how rare these honors are, and how particular her Majesty is in issuing such commands, it is only natural that Madame Nordica should feel proud of this distinctive recognition. The Queen was so pleased with the American songstress that she presented her with a memento of her visit to Osborne House, in the form of a beautiful pin shaped like a dagger, and surmounted with a crown set with rubies, sapphires, and diamonds.

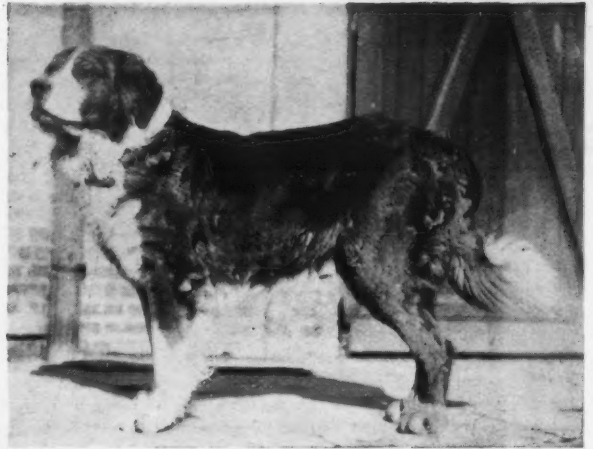
Among Madame Nordica's charming characteristics is the interest she has always evinced in the young artists who are making their life-struggle for recognition.



AN ENGLISH GREYHOUND.



A LADY'S PET SPANIEL.



A ST. BERNARD CHAMPION.



MISS WHITNEY JUDGING THE CHAMPION CLASS OF ST. BERNARDS.



HIS PUGSHIP.



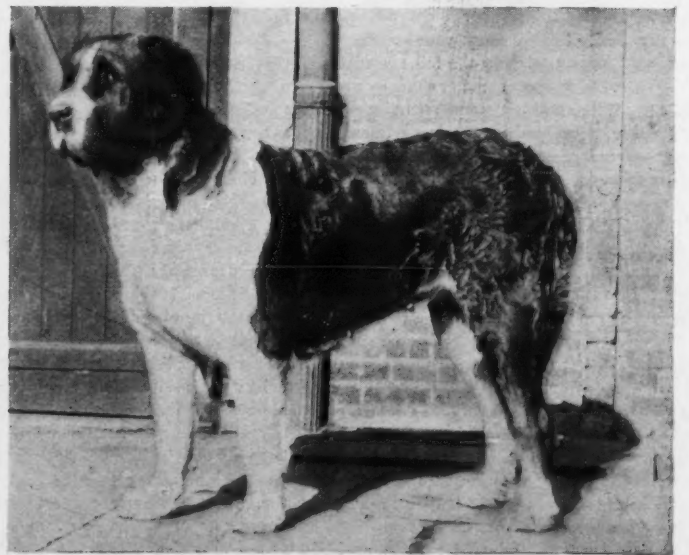
THE FORBIDDING BULL-DOG.



FOX-HOUND.



COLLIE.



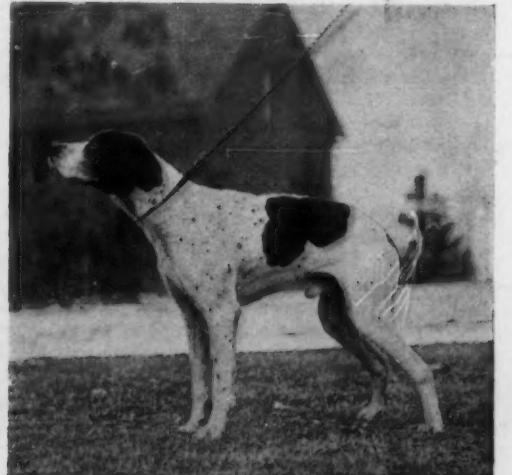
ST. BERNARD.



DEER-HOUND.



COLLIE.



POINTER.

THE EIGHTEENTH ANNUAL DOG-SHOW OF THE WESTMINSTER KENNEL CLUB AT MADISON SQUARE GARDEN, FEBRUARY 20TH-23RD.
FROM PHOTOGRAPHS AND DRAWINGS BY D. F. SMITH.—[SEE PAGE 129.]

THE MAKING OF ILLUSTRATED WEEKLIES.

BY PHILIP POINDEXTER.



engravers were capable. Ingenuity of this kind has never been demanded in vain in this country, where there appears to be no end to the inventive faculties of the mechanics. Presses were improved as there was a demand, and this demand was so exacting that ambitious printers in Europe now come to America to get the presses with which to do fine work quickly.

These improvements, to a great extent still mechanical, begot a demand for still greater artistic work, and draughtsmen and artists as illustrators were soon needed. The fact that a man of talent and capacity, even though not a genius, could find remunerative employment as an illustrator encouraged young men, and young women too, to study art with the practical notion of living by their art. And so, quietly but surely, the improvements were made, the public all the while looking on with pleased approval. The capacity of the American people quickly to convert what was merely a luxury into a necessity is both curious and surprising. A European people will exist in a kind of dull, dumb content from generation to generation, sustained with the idea that what was good enough for their fathers is good enough for them. This is very well and it pleases them, but it does not please us in the



ORTY years ago Horace Greeley spoke with extreme contempt of picture-papers and picture-books, and seemed to have no respect for the manufacturers of such publications or for those whose opinions were influenced by them. Considering the condition of the art of printing illustrations other than steel engravings at that time, it is no wonder that the great editor should have held the opinion that he expressed. If we look back at the papers, magazines, and books then made and illustrated by wood cuts, and compare them with similar kinds of publications made to-day, we will find that it is hard to realize that not a longer time has elapsed, for forty years seems too short a period in which such

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CASHIER'S DEPARTMENT.



THE PRESIDENT'S OFFICE.

United States at all. We want that which is the best, even though only a few years ago we were entirely satisfied with a thing then new; but for which now a substitute has been found. If the newer be the better, the newer in an amazingly short while becomes an absolute necessity, without which we will not be content.

It therefore came to pass that when wood engraving and printing had been revolutionized by greater artistic skill and better mechanical methods, the public demand for illustrations of a high order grew very rapidly and the public taste became more exacting as the demand increased. Under these circumstances the supply was soon not equal to the demand. Engraving is costly and takes time. There was a need to supplement it with other kinds of illustrations that could be made more quickly and be cheaper, without sacrificing any of the

wonderful improvements could have been made. And it is gratifying to know that most of these improvements are due to American enterprise, ingenuity, and taste. This revolution began in the improvement of engraving on wood, and to the publishers in America must be given the credit for encouraging the engravers to higher accomplishments. This improvement was not merely in the line of a more skillful use of the graver's tools, but involved a development and a cultivation of the artistic sense, so that even before the general aesthetic awakening among the people that followed the Centennial Exhibition in 1876, the engravers on wood had already made such marked progress that American illustrated periodicals were superior to those of any country in the world. This applied, however, only to the monthly magazines—the weeklies as yet did not to any extent feel the improvement, though the managers were keenly aware of the necessity for it. Better wood engraving required better printing, and the makers of presses were called upon to exercise all of their skill and ingenuity so that the people should have the benefit of the superior art of which the



RECEPTION ROOM AND VICE-PRESIDENT'S DESK.



OFFICE OF THE TREASURER.

artistic qualities which public taste demanded. Native ingenuity and inventiveness came to the rescue, and various processes were developed and perfected so that either an artist's picture or a photographer's print could be quickly put in shape for transference to the printed paper or magazine page. I will not weary the reader by tracing these improvements stage by stage. Any one curious to note the rapid though gradual improvement can gratify this thirst for knowledge in any public library at a small cost of time. Let such a person find, in any library of reference, a file of FRANK LESLIE'S ILLUSTRATED WEEKLY, or the file of any other first-class illustrated periodical, and turn back say for twenty years to make a beginning. Then let such an inquirer turn from paper to paper to the present time, and the steady though rapid improvement will be shown with absolute plainness. Twenty years ago the class of pictures that are now usual in illustrated weeklies of the first rank were only found in costly *éditions de luxe*. And even in these costly books much that is now within the reach of any publisher could not be obtained at all. Notwithstanding the seeming perfection of the first-class illustrated weekly of to-day, enterprising publishers are always on the lookout for better and cheaper methods with a good deal of confidence in finding both, though it scarcely seems probable that in forty years from now the improvements in the printing of illustrated weeklies will be as marked—measuring from the present—as they have been in the four decades past. Indeed, it is quite impossible that this should be so.

In the foregoing remarks no allusion has been made to the illustrated daily papers, and what has been said was not meant to apply to them. The daily paper, in nine cases out of ten, merely defaces its pages in the effort to print pictures. The so-called illustrations do not illustrate, and when these pictures refer to the news of the day, they are, as a rule, merely impudent impostures on the public; or, to use an expressive slang word, they are only "fakes." The public is to a great extent aware of this, and no mention of the matter would be made in these pages were it not that many daily papers are in the habit of appropriating the pictures of the weeklies. These they spoil in the first place by little changes to conceal the theft, and then doubly spoil them in the rapid printing with bad ink on inferior paper. This is a kind of "fake" enterprise which carries with it its own penalty. Neither subscribers nor advertisers enjoy being trifled with too frequently. It was Abraham Lincoln who said: "You can fool some people sometimes, but you cannot fool all the people all the time."

II.

FROM very ancient times efforts have been made to influence public opinion both by cartoons and caricatures. These efforts have failed or succeeded accordingly as the draughtsmen were masters of satire and humor. Some really great artists have given their skill to such productions, and frequently with good effect



STUDIO OF THE STAFF PHOTOGRAPHER.

Editor of the Children's Department
of Frank Leslie's Weekly.

Editor German Edition.

Managing Editor of Judge.

Managing Editor, Frank Leslie's Weekly.



EDITORIAL ROOM.



ART-EDITOR'S ROOM—JUDGE.

and if we tell something of its history and then tell how a copy of the *Judge* is made, the reader will be taken not only behind the foot-lights, where the acting is done, but behind the scenes, where the preparations are made for the performance. The first number of this now very popular and influential paper was issued in the autumn of 1881. The chief cartoonist was the late J. A. Wales, a man gifted at once with skill as a draughtsman, caustic satire, and kindly humor. This is a rare combination in one man, but unless the combination exist no man unaided can direct successfully a paper such as Mr. Wales and his associates founded. These associates were Mr. George H. Jessup, the playwright and story-writer, as editor, and Mr. Frank Tousey as publisher. It is not likely that these gentlemen had capital enough to make as good a paper as they wished, for their combined efforts resulted in a paper that was scarcely up to the mark. It seemed crude and amateurish. These were most serious defects, but they were defects that baffled them to correct. Many kinds of talent are required in the making of such a paper as these gentlemen essayed.

FRANK LESLIE'S WEEKLY.

It would be unprofitable, possibly unkind, to inquire wherein was the lack. But lack there was, and after a proprietorship of a few years, during which the paper had a precarious hand-to-mouth existence, it was transferred to a Mr. Hart. Under the new ownership it was perhaps improved a little, but the improvement was not radical enough to mend the fortunes of a weak concern. And right here it may be interesting to remark that when a periodical, let it be either a daily, a weekly or a monthly, fails to make money its effect on the owner is very much like an all-consuming fire when the insurance policy has expired. While such a fire was raging Mr. William J. Arkell, of Canajoharie, New York, and Mr. Bernhard Gillam, the artist, secured a controlling interest. This was in 1886. They put out the fire, and the next year they bought the *Judge* outright.

Mr. Bernhard Gillam was well known all over the country as a caricaturist of great power. This reputation it was now necessary for him to



MR. SCHELL'S STUDIO, ART-DIRECTOR OF FRANK LESLIE'S WEEKLY.



STUDIO OF MISS DAVIS.

maintain in a new field. He associated with him his brother Victor and Messrs. Zimmerman, Hamilton, and other artists. With this assistance there was now a strong force at work

the paper, he deliberately arranged for a capacity that could be expanded practically without limit. In that year he arranged for the construction of the present Judge building, at the north-west corner of Sixteenth Street and Fifth Avenue. Those celebrated arch-

itects, McKim, Mead & White—the firm that designed the Agricultural building at the Fair in Chicago, the Madison Square Garden and other



JUDGE COLOR-ARTISTS AT WORK.

This was a novel problem to solve. It is usual to place these great presses absolutely on the ground—as near to the bed-rock as possible. But in doing printing like that required for the *Judge*, light is a very necessary consideration, and of course there is no light like that of the day. Though the problem was novel, it was satisfactorily solved. All who walk along Fifth Avenue can bear witness to the fact that the Judge building is one of the handsomest structures in New York. And those who have occupied it since it was finished in 1889 know that it is admirably adapted to the purpose for which it was built. It is a most solid structure of stone, brick, and steel, and as nearly fire-proof as may be.

As it is at present arranged, this building contains



MR. CLINEDINST'S STUDIO.

on the paper, but the mechanical appliances at command were not what they should have been to produce the best results. These difficulties were a spur rather than a hindrance to Mr. Gillam and his associates, and the *Judge* in a little while, under the new direction, became noted for the timeliness of the cartoons. This was in the face of the fact that Mr. Gillam had to conceive and, to a great extent, execute these cartoons nearly three weeks before they were submitted to public inspection and criticism.

When this change in management took place, some seven years ago, the circulation of the *Judge* was not exceeding seven thousand copies weekly. At the beginning of January, 1894, the *Judge* had a weekly circulation of eighty-five thousand copies, *Judge's Library* a monthly circulation of more than one hundred thousand copies, and *Judge's Quarterly* a circulation every third month of sixty thousand copies. This was a most gratifying growth to Mr. Arkell and Mr. Gillam, and to their associates and assistants. But there were others only a trifle less responsible for this growth. The business management of a publication like the one we are considering is severely tried at a period of expansion of circulation. It is necessary to anticipate growth, but not to let hopes run away with judgment. In being a little in advance of the requirements of the *Judge* is where the president of the Judge Publishing Company has shown his business capacity. When any plant was too small he was ready with another, and when he realized in 1888 that there was likely to be no end to the growth of



STUDIO OF MR. GILLAM—A CONSULTATION WITH HAMILTON AND VICTOR.



CUTTING OVERLAYS FOR FRANK LESLIE'S WEEKLY.

facilities for the entire manufacture of the *Judge* in its various interesting processes, of which something presently will be said. Within the building, as a part of the *Judge* plant, are ninety-eight steam lithographic, type, and hand presses. To man these presses and to get everything ready so that the printing can begin requires the work of more than five hundred employes—each a skilled hand, and each one receiving satisfactory wages. The business department has to look after all of this plant, and it will readily be seen that the purely literary and artistic branches of a paper of this kind, however important, do not accomplish all of the work. It has been said, with much truth, that a periodical, to command success, needed to be strong both up-stairs and down—that is, both in the editorial and counting rooms, but if there were weakness, it were better to be in the upper than the lower story; for, while it was possible for a good publisher to make a bad paper sell, a good editor could never succeed with poor business management. It has therefore come to be an axiom in the newspaper world, that the best brains of a paper should always be in the counting-room.

The business management of such a corporation as the Judge Publishing Company is no child's play. It requires sleepless vigilance. Large quantities of paper must be bought, of exactly the right quality and at the lowest market price, and every waste must be guarded against, as though waste were criminal. The man who stands on guard at Sixteenth Street and Fifth Avenue is the treasurer of the company. His intelligent zeal commands the admiration of all who have business with him. Never niggardly, never wasteful, he appears always to do exactly the right thing in exactly the right way. This department is entirely business-like, but there is also a geniality which seems to radiate from the president's room and permeate the whole establishment, so that the visitor who has business to transact is very apt to go away with the pleasant impression of having met men of a courtesy that conceals, if it does not dull, the sharp edge of affairs.

III.

Now let us see how the *Judge* is made, from its conception to its sale. The *pieces de resistance* of the *Judge* are the three colored cartoons—the front and back pages and the double page in the middle of the paper. These are Mr. Gillam's special charge, and in nine times out of ten they are drawn from his ideas, which he blocks out for one or the other of his assistants. The *Judge*, as every one knows, is a Republican paper, but it is not a slavish organ that pipes whatever be the tune. Though it is Republican, it is independent. It must not be thought, however, that it is what is usually known as Independent Republican, for that means to be without a creed, and with a belief that all who are of different opinions are both base and dishonest. The mugwump was primarily an Independent Republican. The *Judge* is not of such a nature. It is Republican, but its conductors reserve the right to criticize the party whenever the tendency of the party appears to be in the wrong direction. It is therefore the case that considerable attention is given to politics by the cartoon makers. For instance, when the writer talked with Mr. Gillam about his methods of work—this was toward the close of November, 1893—that gentleman said that he had just decided upon the three cartoons for the next paper—two of them to be political and one social. We often wonder at the ingenuity of the cartoonists, and speculate as to how they originate the grotesque ideas on timely topics that they give to us week by week. Most of these come like inspirations, no doubt, but these inspirations need to be summoned with intelligence, for a cartoon that is not timely is of no account whatever. To be before the event is to make a miss, and to be after the event is just as bad, if not worse. The nail must be hit on the head every time, and as the aim is taken two weeks before the blow falls, there must be no chance as to the kind of inspiration that comes to the cartoonist when he is in need of one.



A CORNER OF THE JUDGE BINDERY.

And there must be no doubt that the inspiration will come when it is asked for. "I can call spirits from the vasty deep," said the boastful Glendower to the doubting Hotspur. "So can I, and so can any man," Percy replied; "but will they come if you but call on them?" Doubts of this kind must never be entertained by the working cartoonist; he must know that the inspirations will come, and he must take pains that they are of the right sort. Mr. Gillam's method is painstaking and laborious. As a man of the world and a man of affairs, he knows what is going on in the political, social, and business world that centres in the great metropolis. But if he were guided entirely by this, his cartoons would be in a sense too narrow for the great public to which the *Judge* speaks. The jurisdiction embraces the metropolis, it is true, but it extends away beyond that, covering the whole country and a great part of Canada as well. To be merely metropolitan would be in a certain sense provincial. This would never do, and therefore Mr. Gillam needs to know what people are saying, thinking, and doing far beyond the confines of his personal world. To get this wide and comprehensive view requires labor of the hardest kind, labor that he must do himself. He reads the papers from all over the country and all over the world. Not all of them, to be sure, but the recognized organs of public opinion. In this way he gets a consensus of public thought. He now forms his opinion of what will be the uppermost topics in the public mind three weeks later. These topics he selects for his cartoons, and then he summons the inspiration which shall give a form to each of the topics.

When I talked with him, preparatory to writing this paper, Mr. Gillam had just chosen his three topics for the paper to be issued early in December, and just after the assembling of Congress. The two topics likely to be discussed first—the one in the House and the other in the Senate—were the Wilson Tariff bill and the President's Hawaiian policy. The social topic of most importance seemed to be football. So these three subjects were chosen. What shall we do about the tariff? is Mr. Gillam's thought. He has read the bill as explained by Mr. Wilson; he has read the articles by the great and small editors in favor of and against the bill, and he has reached the conclusion that in the changes of the rate on foreign wool the bill is possibly as unfair and as unwise as in any other regard. He knows that sheep cannot be grown profitably for their meat alone, and he knows that American wool cannot at present compete with wool from Australia and elsewhere. This bill he therefore sees is an attack upon American sheep, upon American husbandry. He does not believe that Mr. Wilson and his Democratic associates on the Ways and Means Committee are bad men, but merely mistaken men; men with theoretical bees in their bonnets that prevent them from seeing what is entirely plain to practical eyes. What does this view of the case suggest? Sheep attacked by deluded enthusiasts. How easy! Don Quixote, the crack-brained but chivalric fighter of



THE JUDGE AND LESLIE COMPOSING-ROOM.

inoffensive windmills, charges the drover's flock of timid sheep, to the consternation of sheep, drovers, and the knight's more sane squire, Sancho Panza. Here was the thing ready made for him by the great Cervantes two hundred and ninety years before. And so the tariff cartoon was blocked out roughly by Mr. Gillam and given to Mr. Hamilton to finish.

Now for the Hawaiian cartoon. A government, as every one knows, had been established by the best and most intelligent of the people of these mid-Pacific islands. This government had been recognized by the American executive and a treaty negotiated. With the Democratic administration came in, as Secretary of State, a Republican renegade, a disappointed aspirant for high preferment, who in chagrin left his party for the camp of its enemies. With the zeal of a recent convert, this newly-made Democrat seeks to undo, so far as he can, all that the leaders of his old party did for the advancement of liberty. He announces it as the policy of the administration that the new government in Hawaii shall be suppressed and the monarchy restored. This strikes Mr. Gillam, and most other Americans as well, as asinine and vicious, so in the cartoon this view must be expressed. The inspiration comes in a moment. Couched upon a massive base of stone, is a stone lion, emblematic of the Republican party. On the face of this base are the legends dear to every Republican heart. In this monument there is lasting solidity; in the surmounting figure, dignity and force. These do not seem to have been set up to be overturned, and certainly not toppled over by insignificant viciousness. Nevertheless, on the ground below is the smallest kind of a jackass—an ass that represents at once the traditional Democratic donkey and the renegade Republican Secretary of State—and the heels of this little animal fly out angrily against a monument that even a thousand such as he could not budge an inch. So here is the second cartoon, and this Mr. Gillam did himself.

The foot-ball cartoon did not need so much consideration, and does not need to be described here.

The artists who draw these cartoons do the work in black and white. Mr. Gillam always adds the color himself. After this is done the drawing is ready for the engravers, and this, together with the printing, involves so many interesting features of making the paper, that they will be reserved for a chapter by themselves. Mr. Gillam's responsibility is not ended until he has approved of all the five colors used, and of a proof of the completed cartoon after all of the colors have been combined.

Now that we have the three chief cartoons disposed of, let us see how the rest of the paper is made up. In the other pages, as every reader of the *Judge* knows, are jokes and satires and merry



THE JUDGE

quips and cranks upon every conceivable subject. Many of these are illustrated, and many are not. Those that have pictures with them have been submitted to Mr. Gillam; for the others, the editor is responsible. But it must not be supposed that the editor or art-director makes all of these jokes, verses, and pictures. They come from the four quarters of the earth—that is, from all over the world, though, naturally enough, most of them are of domestic manufacture. The selection of the witticisms good enough to illustrate and print involves hard work, and it is safe to say that not more than one in fifty of all that are received by the editor of the *Judge* is regarded as bright enough for publication. After all this labor it is only natural that the editor should be a rather serious-looking man, of grave and dignified mien and not easily moved to mirth.

IV.

Few who look at a colored cartoon in the *Judge* realize what an intricate process is involved in turning out the picture that amuses them. We shall endeavor briefly to show this. The process is known as chromo-lithography, and is a development of plain lithography, a method of printing accidentally discovered near the end of the last century by Senefelder of Bavaria. Before his death, in 1834, Senefelder developed plain lithography in black and white almost to its present perfection; though, of course, the very useful branch of photo-lithography, now in such general use, was unknown. And so also with chromo-lithography, which is employed in printing the cartoons in the *Judge*. Here is the way these are made, and printed. When the cartoon has been decided upon, the artist, who draws directly on the block

of limestone that has been imported from Germany, is supplied with a very rough outline drawing of the cartoon, this drawing conveying little more than the general idea. The drawing, of course, has to be done in reverse, or backwards. This would seem to be very difficult, but it really is not so, for the artists get, from long practice, so that they draw as readily backwards as forwards. Indeed, Mr. Hamilton has said to the writer that when he is at work he sees things backwards. If this were not so, and the artist should make one part of the drawing in one way and one part the other, there would be a dreadful mess. Sometimes, indeed, after a stone has been finished

spoiled in the printing. Each print must be handled carefully and given time to dry. The other pages of the *Judge* are in black and white, and the process is simpler, though it is just as interesting. The drawings for the pictures are sent to the photo-engraver, and on each is marked the size that the cut is to be. He makes a photo-engraving on zinc, and the zinc, copper-faced, is blocked on wood, and now these go to the composing-room, where the type is added and the pages locked up in the chases and sent to the electrotypes, where the plates are made for the presses. The machines used for these pages are Hoe stop-cylinder presses, four in number, and these, much more rapid in action than the lithographic presses, are kept at work five days. It may be explained here that the text on the backs of the cartoons is printed before the color-printing begins.

The colored cartoons and the pages in black and white having been finished, they are all taken to the bindery, where the pages are folded, stitched, and trimmed by machinery; and now the *Judge* is ready for the news-dealers and subscribers. The finishing touches having been put on in the fourth story of the Judge building, the papers are brought to the ground on a large freight elevator on the Sixteenth Street side. From there, in great boxes, they are hurried away in every direction, and to the furthestmost quarters of the earth. Those copies that go by mail are sent in trucks to Station O of the New York Post-office. In making the other *Judge* publications, such as the Christmas number of *Judge*, *Judge's Comic Almanac*, *Judge's Quarterly*, and *Judge's Library*, the same processes are followed exactly.

And now the *Judge*, having been made and posted or sent to the news-stands, it is sincerely to be hoped that it will both edify and amuse its many readers, and prove gratifyingly profitable to all of those who advertise in its pages.

V.

THE name of FRANK LESLIE'S ILLUSTRATED WEEKLY has for a very long time been a household word in America. Started by the late Frank Leslie more than forty years ago, it has always been both popular and influential. No better object-lesson in the art of making illustrated papers could be obtained than that afforded by the files of this paper from its first issue till now. The late Mr. Leslie was indeed a pioneer as a printer of illustrated papers, and during his long career he kept always at the head of the column. His enterprise, his shrewdness, and his courage were rewarded by the success of this paper, around which, as a centre, were grouped the other publications of his establishment. Mr.

Leslie had the rare faculty of appreciating at their full value the occasions when it was wise to make liberal expenditures for the sake of telling, both with picture and text, all of the happenings. Just after Mr. Leslie's paper was started Dr. Burdell was murdered in Bond Street. The interest that was taken in Mr. Leslie's method of telling about this very celebrated murder convinced him that in starting an illustrated weekly his judgment had been good, for it was quickly proved that the public liked the new venture. The illustrated paper prospered from the start, and by the time the Civil War broke out it was one of the great institutions of the country. Now came the great opportunity to establish it even more firmly, and Mr. Leslie was equal to the demand made upon his enterprise. During the long and weary conflict FRANK LESLIE'S ILLUSTRATED WEEKLY shared with *Harper's Weekly*



THE JUDGE BUILDING.



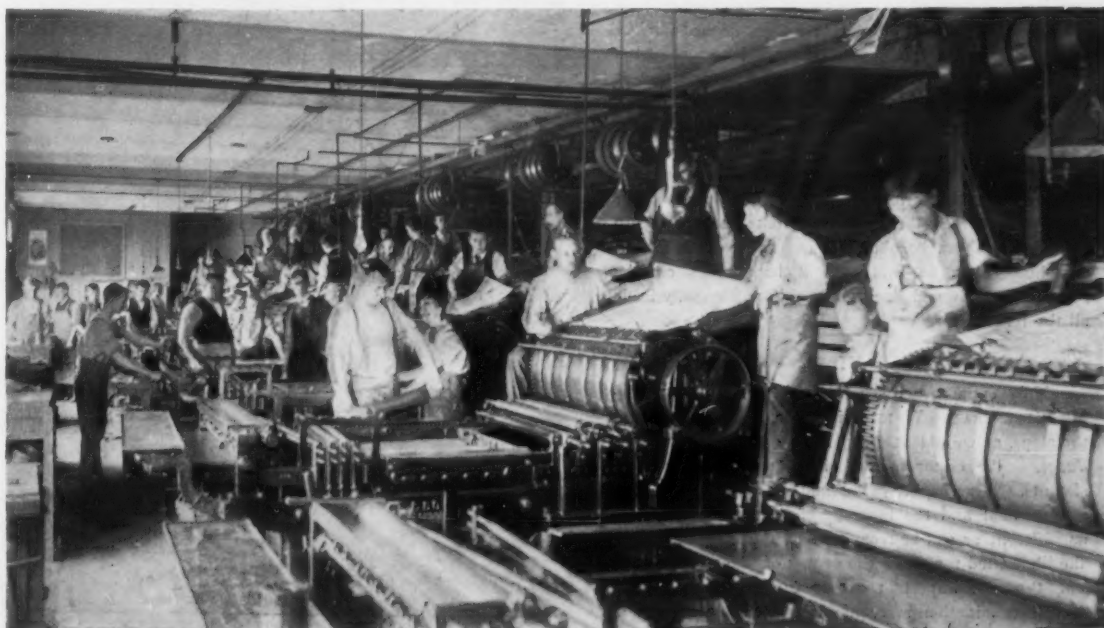
A CORNER OF THE LESLIE BINDERY.

it is discovered that figures are greeting each other in a left-handed fashion. But such errors are rare and much more excusable than the mistake of that amazing artist who painted a picture for the rotunda in the Capitol at Washington and supplied a lady in his composition with three hands, though he had no intention whatever of putting a dime-museum freak in his great historical painting.

The artist, in making his drawing on the lithographic stone, uses what is technically called a crayon. It is not really a crayon—that is, a bit of charcoal—

but, instead, a stick of black grease. The drawing on the stone, therefore, is a drawing in grease. When this is finished the stone is covered with nitric acid, which acts in all save the greased places, and in this way the drawing is brought into relief. Now it is ready for printing in any one single color. An impression or transfer is taken, and this is colored by the artist so that stones can be made by a simple transfer system for each of the colors to be used. As five colors are used it is necessary to have for each cartoon five sets of stones, for only one color can be printed at a time. In the first printing all the black that is needed in the composition is conveyed to the paper; in the next printing the red is put on, and then, in the order named, the yellow, the blue, and the gray. Of course other colors than these appear in the cartoons, but that is done by the union of the primary colors. For instance, if it is desired to clothe my lady in purple velvet it would be necessary to print her gown first in blue, and then print over this in red; or if the green flag of Ireland is to float on St. Patrick's day, the banner must first be printed in yellow and then with blue on top.

For the printing of the cartoons in an ordinary issue of the *Judge* ten Hoe lithographic presses are used, each one of them printing two copies. These are kept at work three days, and often these days extend to nine o'clock at night. Of course these presses are not run with the speed of those that turn out ordinary newspapers. If they were the cartoons would be



PRINTING JUDGE.

FRANK LESLIE'S WEEKLY.

the task of telling to the anxious people in the North the story of the long marches, the sad defeats, and the glorious victories that the army experienced in the field. The pictures brought the people at home face to face with the perils and the sufferings of those at the front, and its publication every week was awaited with intense anxiety. The newspapers, with their special correspondence, gave graphic accounts of disasters and of successes, but the artist alone could represent the dread realities so that they could be fully understood. At this time this paper did a great national service, and the owner had his reward in the respect of the people, not to mention the material prosperity that was his.

After the war the paper kept up its work as a recorder of passing events, all the while being improved by new methods in printing and illustrating, so that it was never second in either enterprise or timeliness. Its growth was steady in the years that followed, until the opening of the Centennial Exhibition in Philadelphia in 1876. In dealing with this great international fair Mr. Leslie easily outstripped all rivals, and the paper became even more prosperous than ever before. The next epoch in the paper's career was after Mr. Leslie's death, when, after having been successfully published for some years by his widow, it was purchased by the Judge Publishing Company. The publishing arrangements that Mr. Arkell had made in the new Judge building were so comprehensive that he found that he could do other work besides manufacture the *Judge* with the plant there installed. So as to use this plant to the best advantage, he bought the *WEEKLY* and *Zeitung* from Mrs. Frank Leslie. With his characteristic energy, he at once set about to make the paper better even than it had ever been before.

After FRANK LESLIE'S ILLUSTRATED WEEKLY had been run for about a year by the Judge



THE JUDGE ADVERTISING DEPARTMENT.

When the editor-in-chief is planning a paper he needs to consult at once with both managing editor and art-director, for it is manifest that the most important topic is that one which affords the best opportunity for both artist and writer. And in this there is, not infrequently, a wide

difference of opinion, for the writer and the artist are apt to look at a subject from different points of view. This in practice will not do, for when a subject is so treated both picture and text lose quite half of their effectiveness. The method pursued by the editor-in-chief quite happily obviates this difficulty, and there is a consistency in the paper that it is a pleasure for a fellow-craftsman to contemplate. In the first place, in considering subjects for illustration and description or discussion, those relating to America are given the preference. This is for a double reason. The paper is thoroughly American, and even though copies of it go as far afield as the diamond mines of South Africa, the very great majority of the readers live within the United States. They are naturally more interested in American than foreign subjects. The description and illustration of American subjects also does much to stimulate popular interest in industries and enterprises that tend to the development and utilization of the unused natural resources.

The statement of these considerations which influence the choice of subjects reminds the writer that this paper is a power in politics, and very ably supplements the efforts of the *Judge*, though by very different means. In politics it is Republican, though not partisan. It believes the policy of that party to be best adapted to the promotion of the public interests through wise government and sound legislation. It does not hesitate, however, to criticize the men and measures of the party when they seem to conflict with the highest obligations of public duty. It especially regards the protective policy to which that party is committed as essential to the national prosperity and the maintenance of the country's eminence in industrial production. It has stoutly opposed the silver delusion, and deprecates any attempt to debase the national currency by a policy which is condemned by the business experience of the world. It has earnestly supported the demand

for a restriction of the unwholesome immigration that is pouring into the country, and it favors a radical amendment of the naturalization laws, so as to put a stop to the cheapening of American citizenship; and it opposes all diversion of public funds for sectarian purposes. Its general



ADVERTISING DEPARTMENT OF FRANK LESLIE'S WEEKLY.

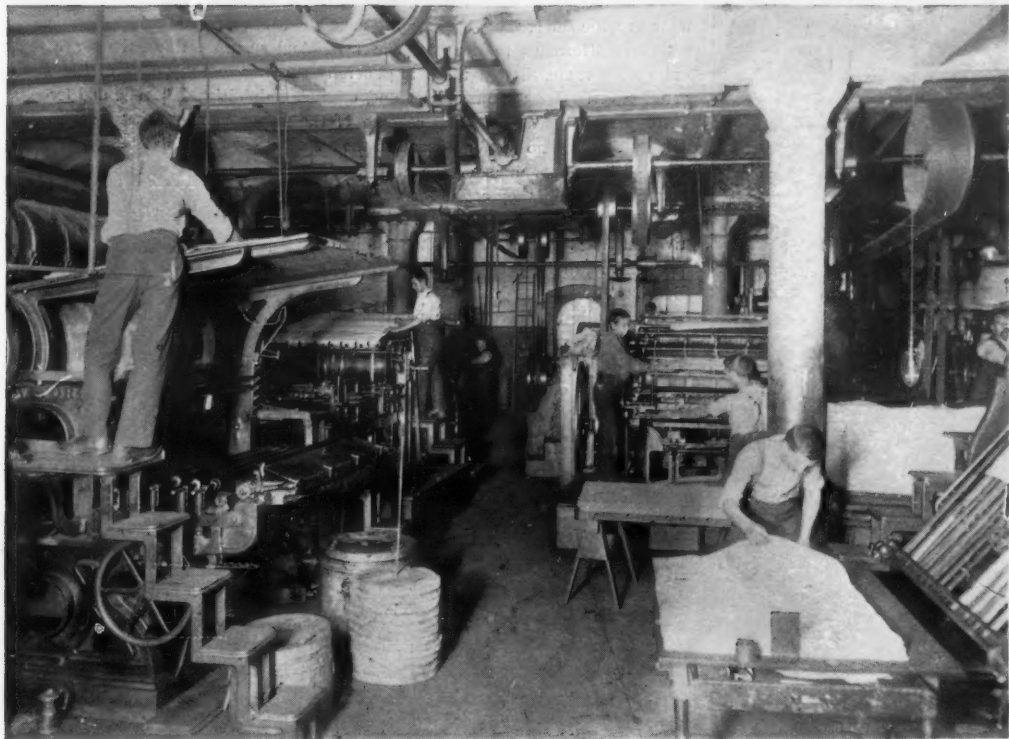
Publishing Company it was deemed best to form another and separate company for this property, and so the Arkell Weekly Company was incorporated. Of the stock of the new company the Judge Publishing Company retained a majority interest, and so the change in ownership was rather formal than actual. Into the paper was now instilled new and vigorous life, though all that was best in the old administration was retained. New writers and new artists were added to the staff, and advantage was fully taken of all of those improvements in printing illustrated papers alluded to in the first chapter of this sketch. Twenty years ago Mr. Leslie was justly proud of the paper he then made; if he could see it now he would be an astonished and a gratified man, for it is probably much better than his most sanguine hopes ever led him to believe that it could be made. It makes no difference what others do or prepare to do in the race for supremacy, FRANK LESLIE'S ILLUSTRATED WEEKLY is equal to the competition, and much more frequently than not the winner in the race. No better printing is done for any other illustrated paper in the world, the artists and writers are the best that can be obtained, and in the effort to utilize photography so that current happenings can be recorded quickly and accurately, this paper easily leads all the rest.

VI.

Now suppose we see how a copy of FRANK LESLIE'S ILLUSTRATED WEEKLY is made, glancing briefly at the steps, as we did at those in the preparation of the *Judge*. The editor-in-chief of the paper has two assistants, the managing editor and the art-director. The arrangement and the make-up of a paper like this are as different as can be from that of the *Judge*. This is the illustrated record of the events of the week, and as only the most important events can be treated, a very nice discrimination is required to select only such as are of more than passing interest and importance.



MAILING AND SUBSCRIPTION DEPARTMENTS OF JUDGE AND FRANK LESLIE'S WEEKLY.



PRINTING FRANK LESLIE'S WEEKLY.

policy, in a word, is broad and liberal, but at the same time pronounced as to all questions which concern the public welfare.

Now that we understand the policy of the paper, let us resume our glance at the managers when they go to work to make up a number. All three of the gentlemen named are obliged to keep informed as to public opinion, public happenings, and coming events. These, they consider in consultation every morning, and their decision as to whether to treat them or not must depend upon their judgment as to how important these matters will be ten days later, when the paper is issued. The makers of illustrated weeklies must be gifted with a good quality of foresight, else they are sure to fail, and, as a rule, be so far after the event with their pictures and articles as to fail entirely in making any impression on the public. And it may be said with entire truth that the American public has no patience with that which is out of date. It were as well, so far as they are concerned, to be a year behind as to be a week, and therefore, unless the directors of a weekly that is illustrated can look ahead for at least a fortnight, they had better seek new fields of labor. The timeliness of FRANK LESLIE'S ILLUSTRATED WEEKLY shows that the directors have this gift of prescience to a degree that must be gratifying at once to the proprietors of the paper they conduct and to the readers of it.

For instance, suppose that there is to be some very important action by Congress, how will these gentlemen arrange to report it by both picture and text? There is not much bother about the text, for that can be rapidly put into type, but the picture is the difficult thing. That can be hurried, too, but there is a point of speed beyond which it is impossible to go. Shall the picture be made by photograph or by drawing? It is quickly determined that the drawing would be the better method. Mr. B. West Clinedinst, the premier artist of the staff, is asked to go to Washington several days before the event and make the setting of the drawing, which is to be completed after the event. Then, when the day comes, he rapidly puts in the figures and hurries back to New York, finishing the picture *en route*. Meantime, the art-director has been getting everything out of the way, so that Mr. Clinedinst's picture may be put through at the earliest possible moment. The photo-engraver, who is to make the half-tone plate by a process of mechanical reproduction, is ready to take up the drawing the instant it arrives and push it to completion without any delays. It is really amazing how rapidly this can sometimes be done. Here is a case in point. The foot-ball game between Princeton and Yale was fought—fought may not be the technical, though undoubtedly the proper word—on Thanksgiving day, Thursday, November 30th. It was desirable to have something about this game in the next number. Now this number ordinarily goes to press on Thursday morning. That day being a holiday, it was delayed one day. Now how could a foot-ball picture be put in the paper and still have the number out on time? This time the directors called the staff photographer to their aid, and Mr. J. C. Hemment was given the assignment a week before the event. He secured a new lens for the work, a lens with which he could cover the whole field and also take in the multitude of spectators. He arranged for a place on the elevated railway structure outside the field, and then, just as the ball was about to be put in play and all was still in field and in stands, he took his snap



MAKING THE JUDGE AND LESLIE ELECTROTYPED PLATES.

stirring occurrences. Therefore, to a great extent, specialists are always assigned—that is, as far as is possible, the best men are always engaged to portray in lines and words the happenings of this busy and interesting world.

VII.

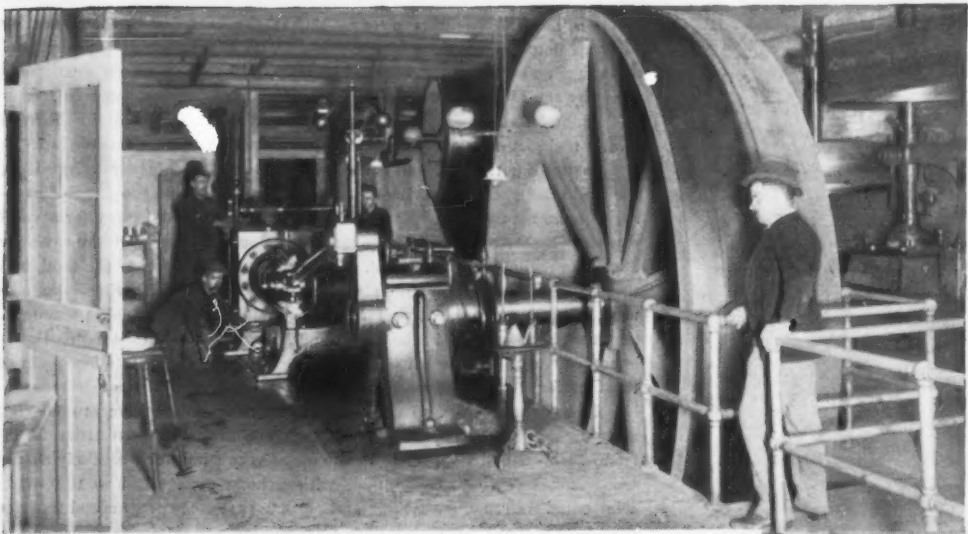
AND now a word about the artists and writers employed regularly and occasionally by the directors of FRANK LESLIE'S ILLUSTRATED WEEKLY. Mr. B. West Clinedinst has been spoken of before as the premier artist of the staff. As an artist in colors, Mr. Clinedinst ranks very high, and the pictures he sends to the exhibitions always attract favorable notice. But he is known more widely as an illustrator, and his fame as such has been gained by his contributions to this paper. He is a member of the Society of American Artists, and would send more pictures than he does to the shows of that admirable association were he not so constantly engaged in the work of illustration. Miss G. A. Davis is a frequent contributor, both as artist and writer, and she is so closely identified with the paper, that her studio is just next the room of the art-director in the Judge building. Mrs. Alice Barber Stephens, of Philadelphia, also makes many drawings for the paper. The art-director himself makes drawings when he can find time from his executive work, while Mr. F. H. Schell is also a contributor. A nephew of the latter, Mr. F. Cresson Schell, the well-known marine artist, makes frequent drawings when there are subjects within his special line of work. Mr. Hughson Hawley, the architectural draughtsman, whose drawings rank first in this country in his own artistic field, does more for this paper than for any other periodical. Among the many others who furnish drawings when called upon are Mr. A. B. Wenzell, Mr. E. W. Kemble, Mr. Frank O. Small, Mr. E. J. Meeker, and Mr. Dan F. Smith. Besides these there are many others, and likely to be still more, for the art-director is always on the outlook for new talent as well as new ideas.

The writers are not less notable than the artists. Among these, though he rarely signs an article, the managing editor contributes more than any other. He writes very many of the editorials, and the readers of the paper will bear witness to his forceful and elegant style, his liberality of thought, his gentleness of judgment, and his great sincerity of purpose. When any very important subject of political economy needs to be elucidated, as frequently as not a paper from Mr. Edward Atkinson, of Boston, or from Mr. Robert P. Porter, is secured. These gentlemen are so prominent as writers on such subjects that nothing further need be said as to their fitness to handle them with both ability and originality. Among the story writers are Miss Margaret Sutton Briscoe, Mr. Robert C. V. Meyers, Mr. C. F. Lummis, Mr. Lynn R. Meekins, Mrs. Grace McGowan Cooke, and Mrs. Lee C. Harby. The short story is a prominent feature of the paper, and the editors manage to get, week by week, notable works from the writers mentioned and from others besides. Among the poets who contribute to the pages of the paper may be mentioned Frank Dempster Sherman, Madison Cawein, Clinton Scollard, Carlyle Smith, Miss Ella Higginson, and William H. Hayne. On scientific subjects Camille Flammarion and Miss Mary Proctor may be mentioned as among the contributors. The list of names of those who contribute miscellaneous articles includes Edward P. Mitchell and A. F. Matthews, of the New York *Sun*, Charles H. Shinn, Edward Porritt, Mrs. Maud B. Booth, Professor Van Buren Denslow, and a host of others who are invited to write whenever it seems to the editor that they have anything to say that is worth the saying. Two of the regular contributors to the paper are worthy of special mention. These are Miss Ella Starr and Miss Anne Rhodes. Miss Starr edits the fashion department, and manages by skill and knowledge to tell, in a condensed form, all that the women readers of the paper need to know about dress in its ever-changing styles. Miss Rhodes's work is of a different nature. Besides conducting the children's department, which is a feature of a family paper never to be neglected, she is learned in the wonderful sciences by which characters are read from handwriting and from portraits. With the aid of these arts Miss Rhodes sits in judgment upon the public characters prominent for the moment, and also upon those strictly private people who, under proper conditions, request it of her.



DRAWING COLORS ON STONE.

FRANK LESLIE'S WEEKLY.



THE ENGINE-ROOM AND POWER PLANT.

VIII.

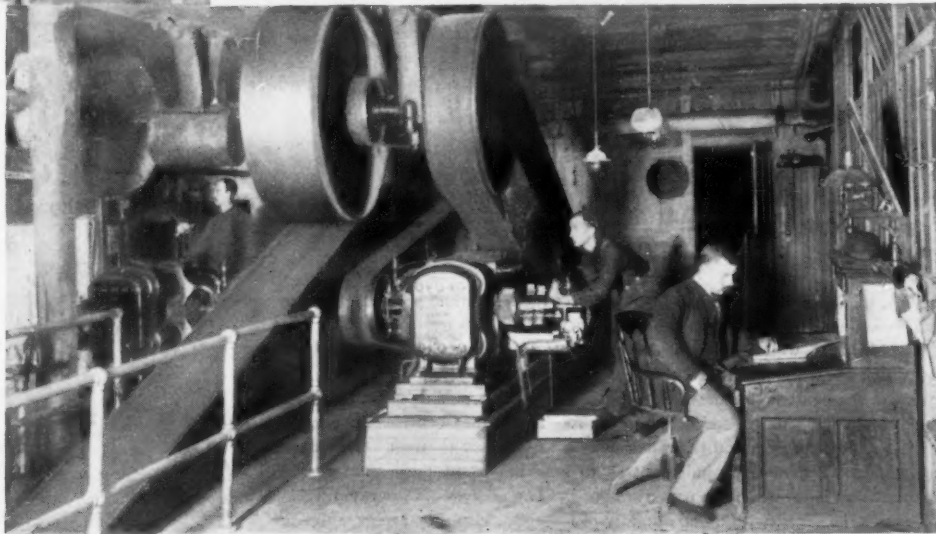
SOME eighteen years ago the late Frank Leslie started the *Illustrirte Zeitung*, which, in a certain sense, was a German edition of the *ILLUSTRATED WEEKLY*. This was also a part of the purchase in 1889 by the Judge Publishing Company from Mrs. Frank Leslie. This publication has been continued and improved upon the same lines as those just

noted in the English edition. But it is not a reproduction. The pictures in the main are the same, though many are added because they would be of special interest to the Germans resident in America. And so, also, the articles are to some extent the same, though there is generally running in the pages of the *Zeitung* a serial that is German in subject and origin. In politics, domestic and foreign, the *Zeitung* is independent. The scheme of the paper is such that Germans in the United States who prefer to read in their mother tongue can get an illustrated record of the happenings of the world. This, by the way, is given to them in a better form than they could secure by subscribing to a paper published in either Berlin or Vienna. The editor, Mr. Joseph Winter, is a man of knowledge and cultivation, and in his manner both kindly and courteous.

The relations between the *WEEKLY* and the *Zeitung* are naturally very close. But they are in their business entirely distinct. Each appeals to a different clientele, and naturally the advertising patronage is not exactly the same. The *Zeitung* has always been prosperous and popular, and since it came into the ownership of the Arkell Weekly Company it has shared in the progress that has attended all of the undertakings of that enterprising corporation.

IX.

THOSE who have read the foregoing chapters will have an idea that those who



THE ELECTRIC-LIGHT PLANT.

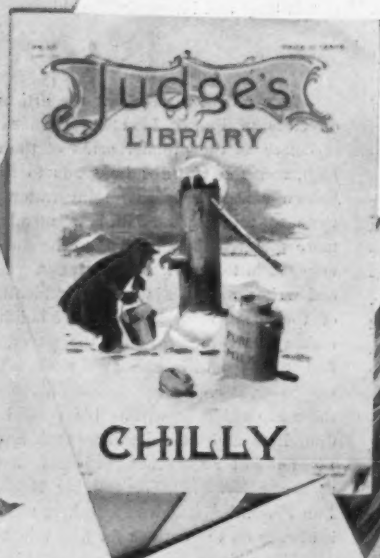
labor in the Judge building, at Fifth Avenue and Sixteenth Street, are busy men and women. Indeed, the place is a very bee-hive of industry and intelligent effort. The plant is so large that all of it is not always busy in manufacturing the various periodicals mentioned in these pages. But very little of this plant is ever idle, as the various departments take high-class work from the outside, and so not only are the machines kept running, but the employes are kept at work on full time. These five hundred employes, by the way, receive in wages eight thousand dollars a week. One of these employes, with a mind for curious statistics, has computed that if every week the *Judge* and FRANK LESLIE'S *ILLUSTRATED WEEKLY* were placed in a single sheet of paper, the width of the publication, the sheet would be over one hundred miles long. This, of course, means that each of these weeklies has a very large circulation. The character of that circulation is self-evident. Both are high-priced papers, and therefore beyond the reach of all save those who have the ability to buy what they need or fancy.

These facts have been well considered by the advertisers who use these papers. Indeed, the advertiser is very likely to be a shrewd and careful person. When he buys space in a paper he wants to be certain that he will get much more than his outlay in return. It must be a very well proved fact that these satisfactory returns come to all who advertise in these periodicals, for even during the dull seasons the advertising columns are always full. Times

have been hard in America during the summer and autumn of 1893, but there has been no falling off in the volume of the business done by the Judge Publishing Company and the Arkell Weekly Company. On the contrary, the volume of business of both corporations has increased, for both readers and advertisers know good things when they see them. We are a commercial people, and are quick to

recognize the interest in purely commercial enterprises. Indeed, so

transcendental a philosopher as Emerson expressed the belief that there was frequently as much romance in trade as in other fields. Therefore this article is put before the public without any apology, for it treats of more than that which is purely commercial, as it notes the amazing progress in mechanical arts, and invades, to a slight extent at least, the vast and important fields of politics, art, and literature.





HARTFORD DEPOSIT CO. BUILDING.



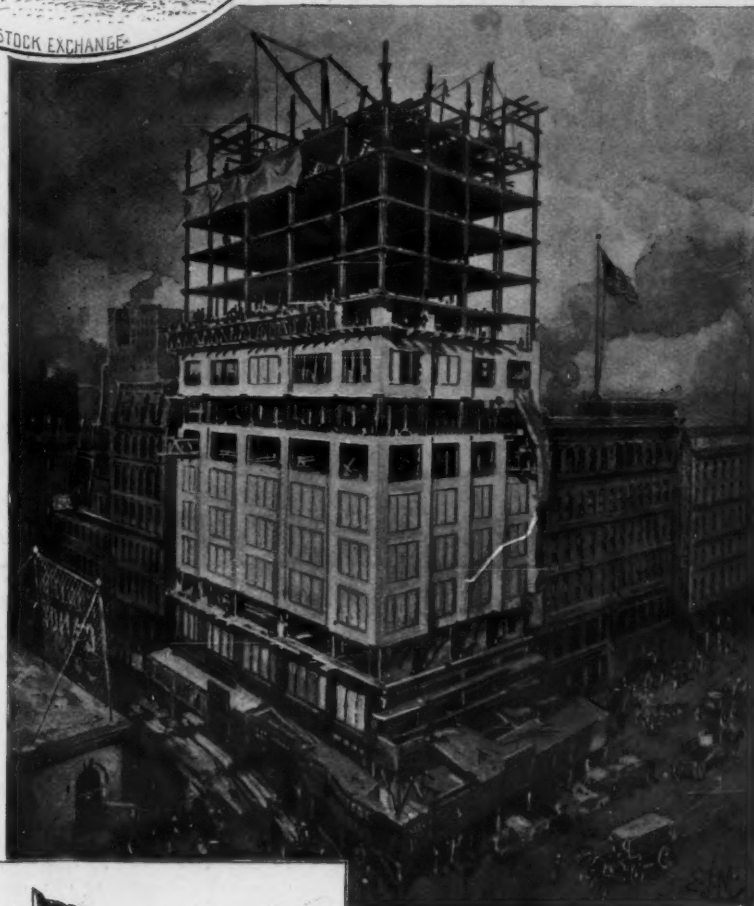
Y.M.C. ASSOCIATION BUILDING.



COLUMBUS-MEMORIAL BUILDING.



NEW-YORK LIFE INSURANCE CO.



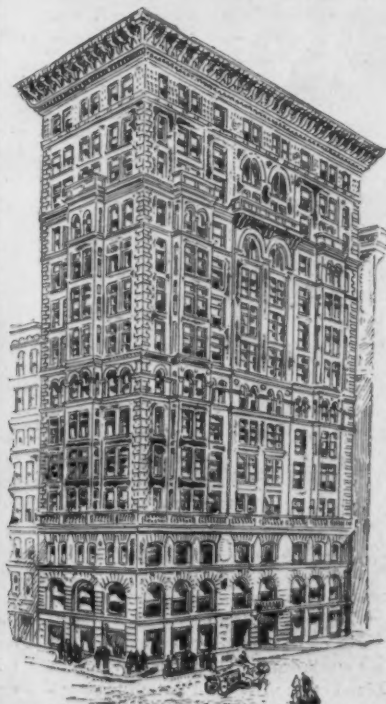
CHAMPLAIN BUILDING UNDER CONSTRUCTION.



MONADNOCK BLOCK.



OLD COLONY BUILDING.



SECURITY BUILDING.

THE DOG SHOW IN NEW YORK.

NEXT to the horse show the dog show is the most popular of the great annual exhibitions held in Madison Square Garden. And it may be that from one point of view the dog show is really the more popular of the two. There is a suspicion that very many of the people who go in the early winter to see the horses, make the equine display only a pretext for seeing the men and women of fashion who congregate there, and of being seen in this company. But such is not at all the case during the dog show, for it is apparent to all who visit the great garden at that time that the dogs are the one attraction, and that the human display is of comparatively little importance. This is very easily accounted for. There seems to be a natural affinity between men and dogs, and in great cities like New York the opportunities to gratify this natural affection are very few. There are comparatively few places in a crowded town where a dog can be kept in health and comfort, for nearly all classes of dogs need runs—places for exercise and airing. A big dog in a city house, even though there be a back yard for his kennel, is apt to be a rather sorry animal, and those who keep mastiffs, St. Bernards, collies, and Newfoundlands in such pent-up quarters are not as considerate as they should be. It is true that there are pet toy dogs that cannot be kept in health and comfort except in the house, and these thrive in the city just as well as anywhere else. But even a little Skye terrier, a shivering black-and-tan, or a stolid pug is likely to be a nuisance in a house to every one save the owner, and the owner usually has to make sacrifices that seem burdensome to those whose affections have not been touched by these helpless little beasts.

These toy dogs appear to tickle the fancy and move the affections in the same way that dolls do. And every observant person has noticed that few women ever live to be so old that they do not gush over dolls and other such childish things. A woman, therefore, easily falls a victim to the pet-dog habit, and her instinct of protection to the helpless is kept in active exercise by the possession of one of these little fellows. It will be observed at the dog shows that women crowd about the little padded cages in which the pet dogs are kept, and on every side are to be heard enthusiastic ejaculations similar to those when the newest baby is brought into the family circle for the inspection and criticism of the assembled aunts of the bewildered youngster. Even these pet dogs, therefore, fill a good place in the economy of nature, for it is a good thing to have the affections kept in activity, even though only a pampered pug be the exciting cause.

The wits and satirists who contribute to the comic papers find in the affection of a woman for her lap-dog an ever-ready subject for caustic comment, but in ninety-and-nine cases out of a hundred they are all wrong. Women who love these little pets are of affectionate disposition and unselfish nature, and the exercise of their affections in this way is only training for the larger affairs of life. There is no practical utility in swinging dumb-bells and Indian clubs, and yet no one will say in these days, when physical culture is regarded of prime importance, that time spent in such exercises is time wasted or diverted from more useful or serious occupations. But all habits may be injurious when carried too far. The man who spends all his days in athletic exercises, and the woman who gives up all her time to coddling poodles, are both in the wrong and wasting their time.

These remarks about toy dogs, and the argument in favor of their usefulness, have been made by the writer in a large-minded disregard of his own predilections—for it must be confessed now, and while dismissing this part of his subject, that he prefers his dog to be all dog, and that he finds in his heart no affection for the shivering little wretches, but on the contrary, he dislikes them almost as much as he does the vermin that men destroy by instinct. And yet he comprehends that there are other people who get both pleasure and profit from them. There are some in the world who are fond of pet mice; there are others, indeed, who like snakes.

But the real dog, the dog of loyalty and affection and fidelity, the dog of courage and intelligence—he is the fellow to pin one's faith to. And this kind of a dog need not be large. Indeed, some of the most lovable and companionable are small dogs. The fox terrier and the Dandie Dinmont, the Irish and Scotch terriers—all these are small dogs in comparison with either a mastiff or a St. Bernard. And yet these

terriers are as full of courage and the other good qualities that we admire and love in the canine race as the strongest St. Bernard that ever succored a lost wanderer from Alpine snows. And what is more, these terriers, especially the fox terrier, are dogs of the greatest gentility. They are nicer in their habits, after a little training, than the aristocratic-looking greyhound; they are just as courageous as the ugly-looking and forbidding bull-dog; they are as intelligent as the French poodle, and as healthy as the homeless cur that survives hardship and universal condemnation.

These remarks are made with one reservation. The terriers to which allusion has been made may be spoiled by being pampered from puppyhood. When one is cowardly, treacherous, ill-behaved, or surly, it is pretty surely a case of arrested development, combined with bad training. We have all read the old story of the two dogs, one kept by the shepherd and the other by his master, and how the former was all faithfulness and courage and the latter cowardly and treacherous. And we remember how master and man exchanged dogs, and that the man's dog developed into what a dog should be, while the master's dog deteriorated into what the dog he had replaced had been before. No story more true to nature was ever writ than this, and the lessons are not only for men in the training of children, as we used to be told at school, but the dog-owner should remember them all the time. Fine coats and cleanly hides are good things for both men and dogs—indeed both good men and good dogs keep themselves clean if given even half a chance—but other qualities are needed in both for the full flowering of those virtues which win and retain affection.

While it is true that not one dog in ten of those to be seen in the bench shows is fulfilling the function for which his particular type was originally bred, it is more than likely that all of them serve two other useful purposes, each of which is of great importance. The first of these purposes is as a companion for man—a sympathetic companion, with never the wrong word to say. It has often been deplored by the unwise that dogs could not talk. It is certainly a great mercy that they cannot. The kindly and sympathetic eye of the friendly dog is more eloquent than any save the rare words of genius. And geniuses are so scarce that they will not go round—not all of us can keep a genius on tap by a long shot. Besides this fact, dogs are more to be depended on than geniuses. The latter may think that those of us who are only commonplace are intolerable bores, and hate us for our dullness. But the faithful dog is not critical, and he rewards with his affection the just and the unjust; he warms with his sympathy both the fool and the sage; he even returns good for evil, and in this regard is a great contrast to the generality of mankind, who have reversed the Golden Rule and hold that true policy requires that we should do unto others as they do unto us. The companionable qualities of a dog do not depend upon his show qualities at all, nor do the show qualities detract from those of the companion. Indeed, every well-bred and well-trained dog is pretty sure to be excellently companionable. This brings us to the second good purpose that these show dogs accomplish, even though they are not every-day working dogs. Most of these dogs are kept for breeding, and the same consideration, that they are the best of their kind, makes them valuable alike in the bench shows and the breeder's kennel. It is only a very small proportion of the progeny of these show-dogs that ever go into the judges' ring. The rest, the great majority, are working dogs in various parts of the country, and as they are well bred it naturally follows that as working dogs they are much more valuable than the merely casual curs that come into the world hap-hazard and without human forethought as to the blending of strains so that the best results may be obtained. The mastiffs that guard the farm-houses, the collies that watch the sheep, the pointers and setters that find the game, and so on through all the big family of canines that are doing the special things for which they are bred and trained the most skillfully and thoroughly, will in very many instances be found to have in their veins the same strains of blood as these show-dogs—dogs selected by the breeders on account of the perfection of their conformation and their general fitness to transmit to offspring the fine qualities that make each variety valuable.

Dog shows are most excellent things in the regard that by them breeders are encouraged to

seek always for better types, and in that way improve that race of animals which men and women slander when they say of any disreputable human being, he is a dog.

PHILIP POINDEXTER.

Chicago's High Buildings —Erections in 1893.

CHICAGO is a city of high altitudes. The metropolis of the Western lakes has more first-class office buildings, which are at once higher and better, than any other city in the world. In other cities monuments, domes, or spires pierce the clouds and arrest the eye of the traveler; here only the "sky-scraper" office building rises above the city smoke.

The construction of these great buildings goes on rapidly and unceasingly. The demand seems never filled. A twelve or fourteen story office block is no sooner finished than the offices are occupied and applicants for space are turned away to await the completion of another. The fact that Chicago, being the greatest railway centre in the country, and hence its great central distributing point, has become the centre of a vast commercial and shipping business, reaching not only throughout the length and breadth of the continent, but to Europe and Asia as well, is doubtless the true reason of this great demand for office room, rather than any temporary "boom" in the great West, or in any of its products or industries, great as they may be.

Chicago has reduced the building of large structures for business purposes to an exact science. What is known as "modern construction" is another name for the Chicago steel-frame fire-proof building. It is indeed the most rapid and economical—the strongest and altogether the most efficient method of building yet devised for large city structures. On account of the great strength of the frame-work more space is utilized than by any other system, and the structure, while retaining its wonderful lightness of outline, may be carried, on narrow lots, to a height which would require, were it of old-fashioned masonry, a solid base reaching from building line to building line.

While it no longer astonishes Chicagoans, it excites the wonder of the visitor to see, summer and winter, fine iron or stone fronts torn down, heavy foundations laid of piles, cement ground-iron, and thousands of tons of railroad iron, upon which, with marvelous celerity, an edifice is reared as if by magic; not by mason's square and trowel, but of steel columns and girders, tier on tier, with a din of hammering and riveting, and startling visions of men poised high in air like circus athletes, walking on slender rods of steel, swinging on trapezes of T iron, and catching red-hot bolts tossed by aerial Vulcans. Then the fire-proofing—for walls, practically speaking, there are none. Roman brick, tile, and terra cotta in every variety and with a wealth of artistic ornamentation impractical with stone; laid, not like brick walls, from bottom to top, but anywhere, first story or tenth, and often at several levels at once, the top courses before the lower. Night and day, by sunlight and by the glare of the electric torch, it goes steadily on, this great performance in the arena of American labor—the greatest show on earth!

Chicago has not only taught the world an improved system of construction, but through this new system has revolutionized and saved the steel industry of the country. It is a notable fact that many of the great rolling-mills of the country, overburdened with their product of steel rails, have turned their plants into producing structural steel, which is building anew the great cities of America.

In 1893 the great activity in building for various purposes connected with the World's Fair made all construction work unusually expensive, but notwithstanding this there were a dozen or more large buildings of the class mentioned completed or begun, involving an outlay of nearly as many millions of dollars. A list of the more remarkable, with the cost of construction, is given below:

Association building (Y. M. C. A.)	\$900,000
Boycce building	250,000
Champlain	500,000
Athletic Club	800,000
Columbus Memorial	1,300,000
Ellsworth	300,000
Hartford	300,000
Isabella	400,000
Field building	1,000,000
Marquette	1,500,000
Medinah Temple	500,000
Monadnock extension	800,000
New York Life Insurance Company	800,000
Old Colony	900,000
Security	400,000
Stock Exchange	1,500,000
Venetian building	300,000

\$12,250,000

A few particulars regarding some of these structures must answer in place of a detailed description of each, since in many respects they are similar. A typical example of the Chicago modern construction is the new Champlain building on State Street, now nearly ready for occupancy. This building beats even the Chicago record of rapid construction. Excavation was begun for the foundation October 10th, but a dispute about the party wall cost ten days' time, and delay in furnishing material hindered the builders, but the roof was placed over the fifteenth story by December 10th, and the terra-cotta work (or "walls") was completed by January 4th. Though exceedingly chaste in design, it is one of the handsomest of the new buildings. The facing is terra cotta, the two lower stories brownish red, and all above whiter and brighter than marble. The windows are large and the cases will be gilded, the intention being to make it stand out, in this city of smoke and grime, as white and shining as a porcelain tower.

The Columbus Memorial building and the Marshall Field annex are combined mercantile and office buildings. Both affect the Spanish Renaissance style of architecture, and while the former is more striking and pretentious, the latter is unquestionably in better taste. The interior finishing of the Columbus building, in imported marbles and mosaics, is palatial in its magnificence, and the building is doubtless the finest of its kind in the world. It is the headquarters of the jewelry trades.

The Monadnock extension, a towering cliff of brown terra cotta, completes the largest office building in Chicago, and in the world. It fronts on the post-office, and occupies an entire block. It contains on its seventeen floors no less than twelve hundred offices, and has a population of over five thousand people.

The Old Colony is a tall structure of massive appearance, with a suggestion of the Tower of London in its form, built of cream-colored Roman brick and white terra cotta, in harmony with the colonial style. The frame consists of four tiers of steel arches reaching from basement to roof, two hundred and fifteen feet, and braced with especial reference to wind-storms and seismic disturbances. It is worthy of note that the engineering attaché of the Russian commission to the World's Fair, being instructed to examine into the manner of constructing and fire-proofing steel buildings in America, reported that this was the most completely fire-proofed and best-constructed piece of steel work he had found in this country. The Old Colony and the Monadnock are the headquarters of the great railroad corporations.

The new Stock Exchange, on La Salle Street, is a notable addition to the business buildings of the city. The façade, of light buff terra cotta, is highly ornamental, and the Romanesque arch of the main entrance recalls in design the famous golden doorway of the Transportation building of the World's Fair. When it is remembered that a six-story building stood on the site on the 1st of May last, and that the thirteen-story building was under roof by the 1st of November following, the rapidity of modern construction may be realized.

The New York Life building, also on La Salle Street, is a fine structure of gray granite and terra cotta, with window-trimmings of bronze. The interior is richly finished in marble and mosaic.

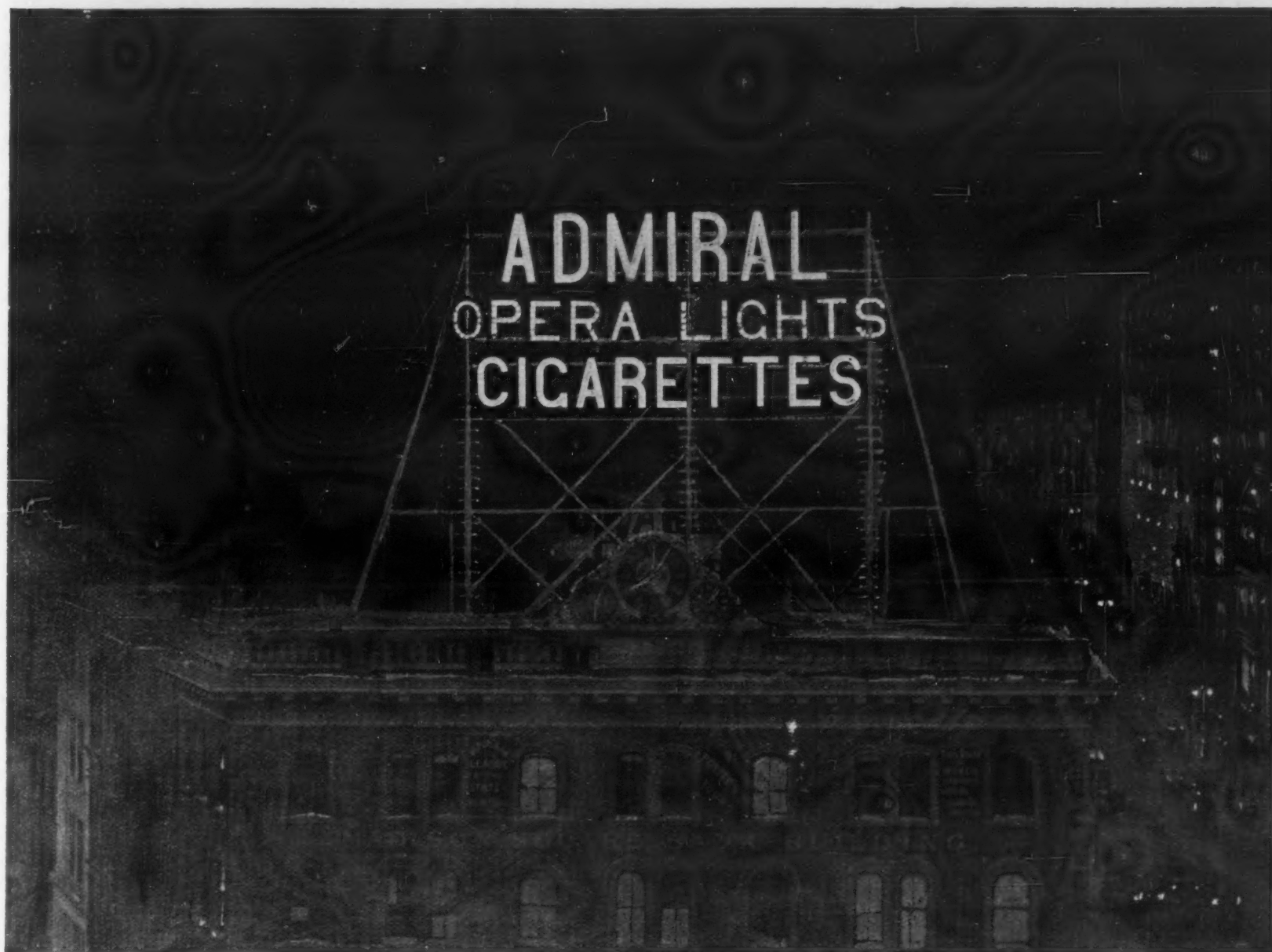
Finest of all the distinctively office buildings, as well as one of the largest, will be the Marquette, the foundations of which are now being laid opposite the northern front of the post-office. It will have a frontage of 190 feet on Dearborn Street and 114 feet on Adams. The exterior will be of brown brick, trimmed with terra cotta of the same color. The main entrance will be 42 feet wide and 27 feet high, and the interior will be beautifully finished in marbles and bronze. The first floor will be occupied by the city ticket offices of various railway companies.

The Association building (Y. M. C. A.) and the Medinah Temple (K. T.) are both society buildings partly devoted to offices. They enjoy the distinction of breaking the sky-line with pyramidal roofs, and are among the finest buildings of their kind in the country.

It is a noteworthy fact that notwithstanding the largely-increased cost of building, and the financial depression which swept the country, all the important building enterprises of Chicago in 1893 were carried forward with entire success.

JOHN T. BRAMHALL.

[The tottering Federal building and Board of Trade should not be confused with the modern steel-frame buildings. These, says a high authority, have settled so evenly that not a crack is to be seen in the walls of any of them. The Masonic Temple has settled seven inches, and the Monadnock three and one-half—with in the architects' calculations. They are as enduring as any structures built by man.]



NIGHT EFFECTS IN PHOTOGRAPHY.—FROM A PHOTOGRAPH TAKEN FIVE MINUTES AFTER 8 P.M., BY J. C. HEMMENT.

FACE STUDIES BY STILETTO

Any applicant sending us 50 cents will be entitled to a short reading of character from a specimen of handwriting, to be sent by mail, and the monthly edition of FRANK LESLIE'S ILLUSTRATED WEEKLY for six months, or the regular weekly edition for five weeks.

\$1.00, to a minute and circumstantial reading of character, by mail, and the monthly edition of the ILLUSTRATED WEEKLY for one year, or the weekly edition for three months.

\$4.00, to a character reading from any photograph desired, by mail, such readings to be considered as strictly confidential and photograph to be returned, and the full weekly edition of the ILLUSTRATED WEEKLY for one year.

R. P. Bland, Father of the Silver Bill.



HON. R. P. BLAND.

TENACITY, of the order which is patient and dogged rather than forcible, is the leading characteristic of this face. With it is caution, great deliberateness, and a total disinclination to impulsive spontaneity. Error there might be of prejudice or mistaken idea, but not of rashness. The general outline of the head is indicative of mental abilities which are inclined to be narrow in scope and not great, not broadly liberal, not adventurous. An idea once conceived would easily blossom into a hobby, not so much because of unwillingness to weigh the for and against, as because of absolute inability to appreciate at its proper value any other point than the one in view. That thought and concentration go but half way is indicated by a curious dissimilarity in size, shape, and position of the

eyes and eyebrows—a low-hung eyebrow denoting concentrative thought, one higher set lack of such power. The nose is expressive of plodding patience; the mouth and chin of a dogged will. The gaze of the eyes is unsuggestive of enterprise or of animated ambition. It is veiled and calm, unbending, unvarying, and lacking in vitality and force.

Not Made by a Trust.

SOMETHING like eighteen months ago there appeared in many conspicuous places in New York and in other parts of the United States the legend in very large letters, "Wait the arrival of the Admiral," and other similar sentences that proclaimed that the admiral would be along in a little while. Very naturally these notices attracted attention, and many were the speculations as to who the great personage could be. Before curiosity had worn itself out in conjectures the world was informed that the notices referred to Admiral Cigarettes, a new brand manufactured by a new corporation—the National Cigarette and Tobacco Company. The gentlemen who formed this company had been in the tobacco business many years, and knew exactly what they were doing when they expended such large sums of money in advertising a new article. They were sure that, if they gave a better cigarette than their competitors, the public would ultimately be on their side without reference to the strength of the opposition. And the sequel shows that they were right in their calculations, for their business has been entirely satisfactory in its growth, and even in the hard times of the past six or eight months their two factories—one at Twenty-seventh Street and First Avenue, and the other at Fifty-second Street and the East River, New York—have been kept constantly running, and fifteen hundred men and women have been employed. Some mention of the various advertising schemes originated by this enterprising manufacturing company may be of interest.

When New York was filled to overflowing with visitors to the Columbian celebration, elegant carriages were driven about the streets,

and in each sat a woman in the uniform of an admiral. These carriages and their occupants caused comment, and few, if any, of the many hundreds of thousands of people who crowded the streets of the metropolis at that time were left in ignorance of the fact that there was a new cigarette on the market. The company also had constructed a model, on a carriage-bed, of the United States man-of-war *New York*, and in this the midges, "Admiral Dot," drove all over the United States, exhibiting three months in Chicago at the World's Fair. The boardings of the cities were also ornamented with striking pictures of Admiral Farragut in the rigging of his ship, watching the progress of the fight in Mobile Bay. Indeed, the ingenuity of the advertising managers of the company appears never to have faltered, for no scheme was ever permitted to become an old story before it was replaced by something new.

Madison Square might be called the very heart of New York City, and every New-Yorker as well as every stranger is pretty sure to pass through it every now and then. Indeed, the writer once heard a bright detective say that if he kept watch at the corner of Twenty-third Street and Broadway, one end of Madison Square, for a week he would surely see in that time every man and woman, residents and visitors, in the whole town. The National Cigarette and Tobacco Company realized that this was the great central point, and the advertising managers secured a part of the front of the Madison Square Bank building, just behind the Worth monument, for a display advertisement. In great letters, gilt in the day-time and fire at night, the Admiral and the Opera Lights, the two brands of cigarettes made by the company, are advertised, so that passers-by need to be extraordinarily preoccupied not to notice the display. As this display is lighted up by incandescent electric lights every night in the year from six o'clock till twelve, it is thought that this is the most costly single advertisement in the world. However that may be, the advertisement is effective, for the company's salesmen find that the fame of the display has extended all over the country, even as far as Texas.

Another advertising plan adopted by the company has an educational aspect of value. In each box of cigarettes is a coupon which proclaims that fifty coupons will entitle the holder of them to a copy of one of forty books, selected so carefully that every taste is sure to be suited. Bulwer, Scott, Dickens, Dumas, Hawthorne, Daudet, Charlotte Bronte, Thomas Hughes, Jules Verne, and Rider Haggard, represent in literature a wide range, and all of these authors contribute to what might be called the Admiral Cigarette Coupon Library.

Very naturally the new company has not been permitted by the "Cigarette Trust" to invade the field without a contest. So far, however, the Trust has only been able to affect the business of the tobacco jobbers—the merchants who supply the retail trade. The Trust has blandly informed those jobbers weak enough to be bulldozed that in case the goods of the new company were handled none of the goods of the Trust would be invoiced to them. Some jobbers, notably those in Indiana and Missouri, have replied to this menace with an invitation for the Trust to "go to the mischief," but others of less financial strength, and consequently of less independence, have been obliged to obey the mandate. In such instances the Admiral and Opera Lights are supplied directly to the jobbers' customers, and things go smoothly for the company, even though there is a trifle more detail to the business.

The moral of this little tale is, that with an article of merit to sell, judicious advertising is the best investment that a merchant or manufacturer can make.

A New Cure for Asthma.

MEDICAL science at last reports a positive cure for Asthma in the Kola Plant, found on the Congo River, West Africa. So great is their faith in its wonderful curative powers, the Kola Importing Company, 1164 Broadway, New York, are sending out large trial cases of the Kola Compound free to all sufferers from asthma. Send your name and address on postal-card, and they will send you a trial case by mail free.

The Loss of the "Kearsarge."

THERE is widespread regret that the famous corvette *Kearsarge* has been wrecked on the treacherous Roncador reef. While we have been, and are, justly proud of our new navy, there was a sentiment attaching to this vessel that always gave her a foremost place in the esteem of not only the officers of the navy, but of the public at large. Indeed, she was more of an object of popular affection in her old age than when in her vigor she destroyed the rebel pirate *Alabama*. That service was her distinctive title to fame, and the story of her achievement off Cherbourg harbor will always form one of the brightest pages in our naval annals. To New-Yorkers the *Kearsarge* was the most familiar of all our vessels. For years she has been journeying up and down our coast, and when she was not on the ocean she was almost always to be seen anchored in the North or East river. Rarely did she visit the navy yard for repairs. She was kept in commission because she seemed to deserve it and wanted to work. The last service she performed in this vicinity was at the trial of the cruiser *Columbia*. To the *Kearsarge* was assigned the duty of guarding one of the buoys that marked the course. On the day of the first attempt to make the trial a thirty-mile breeze was blowing off shore, and it blew the old *Kearsarge* out to sea. It was painful to see her trying in vain to hold her own with her modern rivals, but she couldn't do it, and was compelled to make her way to the port of Gloucester. She had to give up, and there seemed to be a sense of humiliation at the lowering of her pride as she limped back to a harbor for shelter.

Roncador reef, on which the *Kearsarge* struck, lies about six miles off Roncador Island, one of the coral keys of the Caribbean Sea. This island is directly in the line of the shortest route

City of Para was at once sent to rescue the officers and crew of the unfortunate vessel. They reached Colon on the morning of the 12th, having been eight days on the island.

The *Kearsarge*, when wrecked, was in command of Acting-Rear-Admiral Stanton, who was detached from the command of the South Atlantic station for saluting Admiral Mello in Rio harbor. He recently joined the old ship at Port au Prince, and hoisted his flag on her. Great sympathy is felt for him in naval circles on account of his unfortunate experiences. An official examination into the disaster will of course be made. A court of inquiry is highly probable, and Admiral Stanton will doubtless request that such an investigation be made, whatever may be his views as to the cause of the wreck.

THE "KEARSARGE," FROM A PHOTOGRAPH BY BOLLES IN DECEMBER, 1893.



ACTING-REAR-ADMIRAL STANTON.

THE HISTORIC "KEARSARGE," WRECKED ON RONCADOR REEF, FEBRUARY 2d.

The Distress in New York.

THE extent of the prevalent distress in this city is very clearly shown by the police census of unemployed persons. These figures show that there are 48,681 families, representing 206,701 persons, who are out of employment, and that of this number of families 39,311 are in need of assistance. Of the number out of work, 67,280 have been usually employed. It is apparent from these figures that the magnitude of the work which devolves upon the charitable and well-to-do has not been overrated. Happily the several organizations for the relief of the necessitous are so liberally backed by public sympathy, and so thorough and practical in their methods, that the amount of real suffering is probably much less than was supposed to be inevitable when the work was first undertaken.

The generous and ample character of the relief work in this city is well illustrated by the action of the committee of wealthy citizens recently appointed by Mayor Gilroy to take charge of the distribution of the funds raised in response to his appeal for aid. At its first meeting this committee decided that a sum of not less than five hundred thousand dollars should be secured at once, and the gentlemen present contributed on the spot sixty thousand dollars of this amount. The sum of \$40,588 had been already received by the committee from other sources. The aggregate called for seems to be large, but it will be forthcoming if occasion shall demand. The Salvation Army is doing a most effective work in relieving the distress of the very poorest classes, and nearly all the city churches are co-operating with the existing charitable organizations in taking care of their own poor by committees appointed for the purpose. The *Tribune* and *World* funds, from which coal and food are supplied to the needy, have also proved very largely helpful in the general work of relief.

It had been expected that the commencement of work on the new speedway drive, a straight track two and a half miles in length along the Harlem River, would give employment to some thousands of needy men, but up to this writing nothing has been done in that direction. Work, however, has been given to a considerable force of laborers by the Park Department in the prosecution of certain improvements which it is making in the up-town district. It is probable that employment will be found for others in other city departments.

between Port au Prince and Bluefields, Nicaragua, from which latter town it lies about two hundred and eighty miles to the northeast. The nearest point on the Nicaraguan coast is about two hundred and forty miles due west. In reality, the reef and island are one and the same, the latter title being applied to the portion of the reef—a range of jagged coral rock—which rises high enough above the water to be clothed with a little vegetable growth. The reef has been the scene of many wrecks. It was on this rock that ex-Senator Warner Miller and his party were wrecked in 1891, when en route for Nicaragua to inspect the Nicaragua Canal.

It is believed that the loss of the *Kearsarge* may reopen negotiations between the United States government and Nicaragua for the establishment and maintenance of a light-house on these treacherous reefs. There is on file in the State Department voluminous correspondence on this subject, but no steps were ever taken looking to the erection of a light.

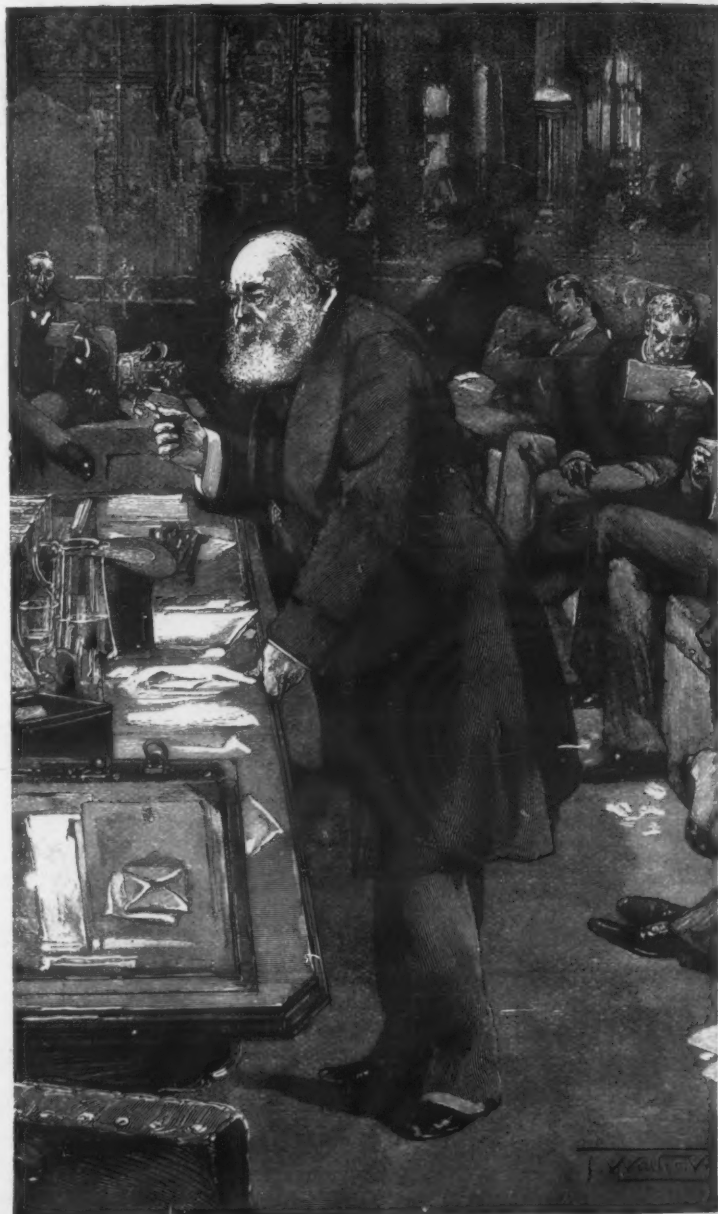
At the time the *Kearsarge* went on the reef (after dark on the 2d of February) she was under sail and steam. There was a terrific sea on, and the ship heeled to such an alarming extent that it was feared she would capsize. In order to ease her and to help her back on an even keel, the great gun of *Alabama* fame was jettisoned, or, in other words, heaved overboard. The masts were then cut away, but this gave little relief, and it was found necessary to lower the boats and make for the main land of the island, which, happily, was reached with the loss of but a single life. Subsequently a selected crew started for the island of Old Providence, ninety miles southwest, which was reached in safety, and communication thus secured with Colon, whence the steamer



PRINCE BISMARCK'S VISIT TO THE GERMAN EMPEROR, JANUARY 26TH
—ENTERING BERLIN WITH PRINCE HENRY OF PRUSSIA.



THE TWENTY-FIFTH MILITARY ANNIVERSARY OF KAISER WILLIAM II.—THE EMPEROR
GIVES THE WATCHWORD TO THE GUARDS.



LORD SALISBURY ON THE PARISH COUNCILS BILL IN THE HOUSE OF LORDS,
JANUARY 25TH.



PRINCE BISMARCK IN BERLIN—BISMARCK AND PRINCE HENRY PASSING THE GUARD
OF HONOR.



THE RIOTS IN SICILY—STONING A PRIEST AT GIBELLINA

FIRST TOUR TO FLORIDA VIA PENNSYLVANIA RAILROAD.

This year's series of Pennsylvania Railroad tours to the land of sunshine and flowers will be inaugurated on January 30th, when a luxurious special train, composed entirely of Pullman sleeping and dining-cars, will leave New York at 9:30; Trenton, 11:08 A.M.; Philadelphia, 12:10; Wilmington, 12:50 P.M., and thence via the most direct route to the destination point—Jacksonville. At this latter place the tourists are left to follow their own inclination as to where they shall spend the two weeks allotted to them. The great number of side trips that are available renders a selection from which a choice may be made to suit the desires of the most exacting. The unsurpassed climate according with the cloudless, azure-blue sky throughout the immense confines of the State, and the healthful effects to be enjoyed by a sojourn within its borders, are sure to be appreciated by the strong as well as the feeble, in whatever direction they are prompted.

Fifty dollars from New York, \$48 from Philadelphia, and proportionate rates from intermediate or contiguous points within a generous radius are made on the most liberal basis, and include railroad fare, sleeping accommodations, and meals en route in both directions while on the special train.

The remaining dates of the series are February 13th and 27th, and March 13th and 27th.

INCREASED TRAIN SERVICE TO ATLANTIC CITY.

The Pennsylvania Railroad Company announces that, beginning Saturday, February 10th, an increased train service will be placed in effect to Atlantic City, as follows:

Express trains will leave foot of Market Street, Philadelphia, for Atlantic City at 8:50 A.M., 4:10 P.M., and 5 P.M. week-days; 9:15 A.M. Sundays, and 2 P.M. Saturdays only. Returning, leave Atlantic City at 7:35 A.M., 9 A.M., and 8:55 P.M. week-days; 4 P.M. and 8:10 P.M. Sundays. There will be no change in accommodation trains.

Beginning same date, the through New York and Atlantic City Express will be placed in service, to run substantially on the same schedule as last year, leaving New York, week-days, at 1:50 P.M., stopping at Newark, Elizabeth, and Trenton, arriving Atlantic City 5:35 P.M.; returning, leave Atlantic City at 9 A.M. week-days, arriving New York at 12:43 P.M., stopping at Trenton, Elizabeth, and Newark. The train will be composed of combined car and Pullman buffet parlor car, running through between Jersey City and Atlantic City in each direction.

CALIFORNIA EXCURSIONS.

The well-known Phillips Excursion Company have arranged to run weekly excursions to all principal California and other Pacific coast cities from all points on the Baltimore and Ohio Railroad.

The parties will leave the east on Wednesday of each week, commencing January 17th, and passengers will be booked through to destination. There are no Pacific coast tours offering as good accommodations at less expense. For full information address A. Phillips & Co., No. 111 South Ninth Street, Philadelphia, or call on nearest ticket agent B. & O. R. R. Co.

Bronchial Affections.

For alleviating that irritation felt by those who suffer from any Bronchial Affection, BROWN'S BRONCHIAL TROCHES are most useful. An unexcelled remedy for Coughs, Hoarseness, and Sore Throat.

When the first Napoleon gave an elaborate banquet at Versailles it was always topped off by a Marie Brizard & Roger cordial. They are still on sale and the quality never changes. T. W. STEINER, Union Square, New York.

DR. SIEGERT'S Angostura Bitters are the most efficacious stimulant for the appetite.

COFFEE

is rendered more wholesome and palatable if, instead of using milk or cream, you use the Gail Borden Eagle Brand Condensed Milk, or, if you prefer it unsweetened, then Borden's Peerless Brand Evaporated Cream.

Mrs. Winslow's Soothing Syrup

has been used for over fifty years by millions of mothers for their children while teething, with perfect success. It soothes the child, softens the gums, allays all pain, cures wind colic, and is the best remedy for diarrhoea. Sold by druggists in every part of the world; twenty-five cents a bottle.

When Baby was sick, we gave her Castoria.
When she was a Child, she cried for Castoria.
When she became Miss, she clung to Castoria.
When she had Children, she gave them Castoria.

"Almost as Palatable as Milk"

This is a fact with regard to Scott's Emulsion of Cod Liver Oil. The difference between the oil, in its plain state, is very apparent. In

Scott's Emulsion

you detect no fish-oil taste. As it is a help to digestion there is no after effect except good effect. Keep in mind that Scott's Emulsion is the best promoter of flesh and strength known to science.

Prepared by Scott & Bowne, N. Y. All druggists.

Women and Women Only

Are most competent to fully appreciate the purity, sweetness, and delicacy of CUTICURA SOAP, and to discover new uses for it daily.

In the preparation of curative washes, solutions, etc., for annoying irritations, chafings, and excoriations of the skin and mucous membrane or too free or offensive perspiration, it has proved most grateful.

Like all others of the CUTICURA REMEDIES, the CUTICURA SOAP appeals to the refined and cultivated everywhere, and is beyond all comparison the most effective skin purifying and beautifying soap as well as the purest and sweetest for toilet and nursery.

Sold throughout the world. POTTER DRUG AND CHEM. CORP., Sole Props., Boston.

POSITIVELY
BEAUTIFUL

"MY DEAR FELLOW, there was always something to admire in that girl; but now she is positively beautiful. Her hair, so rich and wavy, shows the perfection of care; her teeth are like ivory; her cherry-red lips are enchanting, and a more exquisite complexion I never saw." "But, John, you should not forget that the object of your adoration has made herself lovely by the use of

CONSTANTINE'S
Persian Healing
PINE TAR SOAP.

It is now no longer a secret that this INDISPENSABLE ARTICLE FOR TOILET USE is a PURIFYING AGENT OF WONDERFUL VIRTUES. It is harmless and inexpensive, but if you obtain the Original, which bears CONSTANTINE'S name, you will be able to HEIGHTEN EVERY CHARM which adds PERFECTION to

FEMALE LOVELINESS.

FOR SALE BY DRUGGISTS GENERALLY.

FAUTH'S GERMAN PILLS.

An absolute Cure for Weakness of Men. Sent by mail, sealed, for \$1. Pamphlet free. Agents wanted. Address THE OLIVER REMEDY CO., P. O. Box 573 F. Washington, D. C.

LADY WANTED at home, to assist in preparing addresses, also other writing and easy office work. \$25 to \$30 per week entire year. If convenient enclose stamp. WOMAN'S CO-OPERATIVE TOILET CO., MILWAUKEE, WIS. (Jas.)

The Carlsbad of America

(FOR TOURISTS)

Many people a dozen years ago visited the wonderful Hot Springs of Arkansas, even though the journey was accomplished in huge, lumbering stage-coaches, cramped, stuffy and shaky. It was not a journey so much as a series of more or less perilous adventures.

The Hot Springs and the superb beauty of this region in the Heart of the Ozarks are not less lovely to-day than they were then, though the trip is a comfortable and easy one in the finest Pullmans.

The accommodations at the Springs are many—you can live as you like. The most luxurious hotels, good boarding-houses, lodging or camping even, if you like.

PILES Successfully treated by a new method. For particulars write to Lakeside Hospital, 4132 Lake Ave., Chicago.

If You Want Light on 1001 curious facts about yourself, read Dr. Foote's DISEASES OF MEN: \$10 worth of advice, 10c. Rupture, "Phimosis," "Varicocele"; 10c. each. DISEASES OF WOMEN, 48 pages, illustrated; 10c. Sick-Sales Book on Chronic Diseases—free. HEALTH HINTS & RECIPES, by Dr. Foote; 25c. AGENTS: East selling books on human nature. HALL, Pub. Co., 129 E. 28th St., N. Y.

Our Foreign Pictures.

THE events illustrated on our foreign page have been already described in these columns. The reception of Prince Bismarck in Berlin, on the occasion of his visit to the Emperor, was in many respects the most notable event in recent German history. The ferocity of the riots in Sicily is illustrated in the picture which shows the assault of the infuriated populace of Gibellina on a priest, whose only offense, was that he had counseled peace. The speech of Lord Salisbury in the House of Lords on the second reading of the Parish Councils bill afforded an admirable illustration of his oratorical method. As described by the *Illustrated London News*, "he stands at the table in an attitude which is rarely varied; he has no gesture, and his intonation, except in the satiric 'asides' which are so much relished, is rather monotonous; but there is a strong suggestion of power in the deep voice and the decisive articulation."

The Best Food For Children?

is worthy every parent's study; not only what they can eat, but what gives the most nourishment. No children are better, and most are worse, for eating lard-cooked food. If, however, their food is prepared with the healthful new vegetable shortening,

COTTOLINE

instead of lard, they can eat freely of the best food without danger to the digestive organs. You can easily verify this by a fair trial of Cottoline.

Sold in 3 and 5 lb. pails by all grocers.
Made only by
The N.K. Fairbank Company,
Chicago, Boston,
New York, St.
Louis, Montreal,
Philadelphia,
San Francisco.

GRATEFUL-COMFORTING.

EPPS'S COCOA
BREAKFAST-SUPPER.

"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected Cocoa, Mr. Epps has provided our breakfast tables with a delicately flavored beverage which may save us many heavy doctors' bills. It is by the judicious use of such articles of diet that a constitution may be gradually built up until strong enough to resist every tendency to disease. Hundreds of subtle maladies are floating around us ready to attack wherever there is a weak point. We may escape many a fatal shaft by keeping ourselves well fortified with pure blood and a properly nourished frame."—*Civil Service Gazette*.
Made simply with boiling water or milk. Sold only in half-pound tins, by Grocers, labeled thus:
JAMES EPPS & Co., Homoeopathic Chemists, London, England.

"Thrift is a good revenue."
Great Saving
results from cleanliness and
It is a solid cake of scouring soap
Try it in your next house-cleaning and be happy.

Looking out over the many homes of this country, we see thousands of women wearing away their lives in household drudgery that might be materially lessened by the use of a few cakes of SAPOLIO. If an hour is saved each time a cake is used, if one less wrinkle gathers upon the face because the toil is lightened, she must be a foolish woman who would hesitate to make the experiment, and he a churlish husband who would grudge the few cents which it costs.

THE RACE IS WON



—over to good health and rendered impervious to disease when the blood is pure and the liver active. For the liver is the sentinel which permits or forbids the germs of disease to enter the circulation of the blood.

You ought to be germ-proof against Grip, Malaria, or Consumption; you will be—if you take Dr. Pierce's Golden Medical Discovery.

When your flesh is reduced below a healthy standard, when you are troubled with pimples and boils, or if you have dizzy, weak and sleepless, spells—its best to heed the warning.

Build up your strength, purify the blood, and set all the organs of the body into activity, by taking the "Discovery." It's guaranteed to benefit or cure all diseases resulting from impure blood or inactive liver, or the money paid is refunded.

There's no case of Catarrh so hopeless that Dr. Sage's Catarrh Remedy cannot cure. The proprietors of this medicine will pay \$500 for any incurable case.

THE HIGHEST AWARDS
Were received at
WORLD'S COLUMBIAN EXPOSITION
BY THE
WROUGHT IRON RANGE CO.
ON
HOME COMFORT STEEL RANGES
ETC., ETC.

STYLE
No. 65.



THIS ILLUSTRATES ONE OF THE
RANGES

RECEIVING THE
HIGHEST AWARD OVER ALL OTHERS EXHIBITED.

Made of MALLEABLE IRON and WROUGHT STEEL PLATE and will LAST A LIFETIME if properly used.

Sold ONLY BY OUR TRAVELING SALESMEN FROM OUR OWN WAGONS throughout the UNITED STATES and CANADAS.

SALES TO JANUARY 1st, 1894, 277,188.

MADE ONLY BY
WROUGHT IRON RANGE CO.

FACTORIES:
ST. LOUIS, MO., U. S. A.
and **TORONTO, ONTARIO.**

Founded 1864. Paid up Capital, \$1,000,000

SOLE MANUFACTURERS OF

"Home Comfort" Steel Hot-Air Furnaces.

LADIES!! Why Drink Poor Teas?

THE
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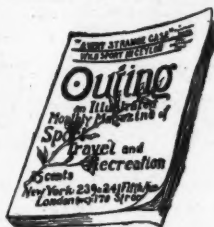
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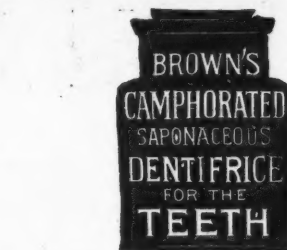
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THE MAKING OF ILLUSTRATED WEEKLIES.

BY PHILIP POINDEXTER.



engravers were capable. Ingenuity of this kind has never been demanded in vain in this country, where there appears to be no end to the inventive faculties of the mechanics. Presses were improved as there was a demand, and this demand was so exacting that ambitious printers in Europe now come to America to get the presses with which to do fine work quickly.

These improvements, to a great extent still mechanical, begot a demand for still greater artistic work, and draughtsmen and artists as illustrators were soon needed. The fact that a man of talent and capacity, even though not a genius, could find remunerative employment as an illustrator encouraged young men, and young women too, to study art with the practical notion of living by their art. And so, quietly but surely, the improvements were made, the public all the while looking on with pleased approval. The capacity of the American people quickly to convert what was merely a luxury into a necessity is both curious and surprising. A European people will exist in a kind of dull, dumb content from generation to generation, sustained with the idea that what was good enough for their fathers is good enough for them. This is very well and it pleases them, but it does not please us in the

I.



FORTY years ago Horace Greeley spoke with extreme contempt of picture-papers and picture-books, and seemed to have no respect for the manufacturers of such publications or for those whose opinions were influenced by them. Considering the condition of the art of printing illustrations other than steel engravings at that time, it is no wonder that the great editor should have held the opinion that he expressed. If we look back at the papers, magazines, and books then made and illustrated by wood cuts, and compare them with similar kinds of publi-

cations made to-day, we will find that it is hard to realize that not a longer time has elapsed, for forty years seems too short a period in which such



CASHIER'S DEPARTMENT.

United States at all. We want that which is the best, even though only a few years ago we were entirely satisfied with a thing then new, but for which now a substitute has been found. If the newer be the better, the newer in an amazingly short while becomes an absolute necessity, without which we will not be content.

It therefore came to pass that when wood engraving and printing had been revolutionized by greater artistic skill and better mechanical methods, the public demand for illustrations of a high order grew very rapidly and the public taste became more exacting as the demand increased. Under these circumstances the supply was soon not equal to the demand. Engraving is costly and takes time. There was a need to supplement it with other kinds of illustrations that could be made more quickly and be cheaper, without sacrificing any of the



THE PRESIDENT'S OFFICE.

wonderful improvements could have been made. And it is gratifying to know that most of these improvements are due to American enterprise, ingenuity, and taste. This revolution began in the improvement of engraving on wood, and to the publishers in America must be given the credit for encouraging the engravers to higher accomplishments. This improvement was not merely in the line of a more skillful use of the graver's tools, but involved a development and a cultivation of the artistic sense, so that even before the general aesthetic awakening among the people that followed the Centennial Exhibition in 1876, the engravers on wood had already made such marked progress that American illustrated periodicals were superior to those of any country in the world. This applied, however, only to the monthly magazines—the weeklies as yet did not to any extent feel the improvement, though the managers were keenly aware of the necessity for it. Better wood engraving required better printing, and the makers of presses were called upon to exercise all of their skill and ingenuity so that the people should have the benefit of the superior art of which the



RECEPTION-ROOM AND VICE-PRESIDENT'S DESK.



OFFICE OF THE TREASURER.

artistic qualities which public taste demanded. Native ingenuity and inventiveness came to the rescue, and various processes were developed and perfected so that either an artist's picture or a photographer's print could be quickly put in shape for transference to the printed paper or magazine page. I will not weary the reader by tracing these improvements stage by stage. Any one curious to note the rapid though gradual improvement can gratify this thirst for knowledge in any public library at a small cost of time. Let such a person find, in any library of reference, a file of FRANK LESLIE'S ILLUSTRATED WEEKLY, or the file of any other first-class illustrated periodical, and turn back say for twenty years to make a beginning. Then let such an inquirer turn from paper to paper to the present time, and the steady though rapid improvement will be shown with absolute plainness. Twenty years ago the class of pictures that are now usual in illustrated weeklies of the first rank were only found in costly *éditions de luxe*. And even in these costly books much that is now within the reach of any publisher could not be obtained at all. Notwithstanding the amazing perfection of the first-class illustrated weekly of to-day, enterprising publishers are always on the lookout for better and cheaper methods with a good deal of confidence in finding both, though it scarcely seems probable that in forty years from now the improvements in the printing of illustrated weeklies will be as marked—measuring from the present—as they have been in the four decades past. Indeed, it is quite impossible that this should be so.

In the foregoing remarks no allusion has been made to the illustrated daily papers, and what has been said was not meant to apply to them. The daily paper, in nine cases out of ten, merely defaces its pages in the effort to print pictures. The so-called illustrations do not illustrate, and when these pictures refer to the news of the day, they are, as a rule, merely impudent impostures on the public; or, to use an expressive slang word, they are only "fakes." The public is to a great extent aware of this, and no mention of the matter would be made in these pages were it not that many daily papers are in the habit of appropriating the pictures of the weeklies. These they spoil in the first place by little changes to conceal the theft, and then doubly spoil them in the rapid printing with bad ink on inferior paper. This is a kind of "fake" enterprise which carries with it its own penalty. Neither subscribers nor advertisers enjoy being trifled with too frequently. It was Abraham Lincoln who said: "You can fool some people sometimes, but you cannot fool all the people all the time."

II.

FROM very ancient times efforts have been made to influence public opinion both by cartoons and caricatures. These efforts have failed or succeeded accordingly as the draughtsmen were masters of satire and humor. Some really great artists have given their skill to such productions, and frequently with good effect



STUDIO OF THE STAFF PHOTOGRAPHER.

both in political and purely social matters. An examination of any comprehensive collection of Americana will show that the cartoon and the caricature have always been popular in the politics of the United States, and that even in the days of the colonists those serious folk did not scorn this method of raising a laugh at the expense of an adversary or to exalt the cause of a friend.

Indeed, in reviewing our history carefully a student will be compelled to acknowledge every now and then that the ribald lampoon and the coarse caricature have had even greater and more immediate effect than studied argument and sound reasoning. In the early days in America both lampoons and caricatures were likely to be coarse, for the reason that the writers lacked delicacy of touch and the draughtsmen were almost totally without skill. All this improved a little as we grew older, but the rapid progress did not begin till the commencement of that revolution in making illustrations treated of in the preceding chapter. *Punch* had long been both popular and powerful in England before this revolution began in America. Many papers were started in this country in imitation of *Punch*, but all of them, though some had brief periods of prosperity, languished and died. It is doubtful if *Punch* itself ever could have succeeded in

this country. It lacks to-day, as it always has, the spontaneity, the go, that Americans are fond of. And the imitators made no improvement on the model in this regard. When, by means of new processes, it became easier to make an illustrated comic and satirical picture-paper in the United States it was wisely determined to start out on new lines, and so the new papers in the field not only had pictures and caricatures in black and white, but in colors as well. This proved to be a profitable and popular innovation, and there are now in the United States at least two weekly papers made on this plan that are vastly influential both in political and social matters.

One of these papers, the *Judge*, has had a most interesting career.



EDITOR OF THE CHILDREN'S DEPARTMENT.

EDITOR GERMAN EDITION.

MANAGING EDITOR OF JUDGE.

MANAGING EDITOR, FRANK LESLIE'S WEEKLY



EDITORIAL ROOM.



ART-EDITOR'S ROOM—JUDGE.

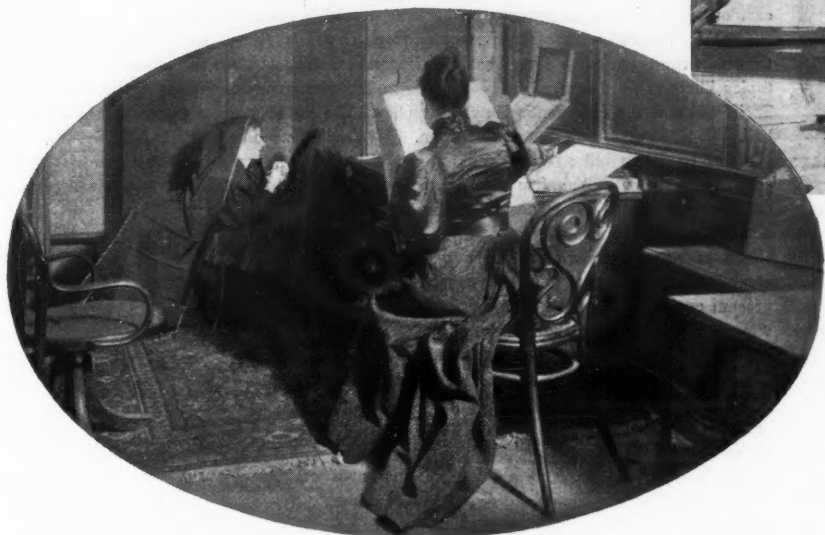
and if we tell something of its history and then tell how a copy of the *Judge* is made, the reader will be taken not only behind the foot-lights, where the acting is done, but behind the scenes, where the preparations are made for the performance. The first number of this now very popular and influential paper was issued in the autumn of 1881. The chief cartoonist was the late J. A. Wales, a man gifted at once with skill as a draughtsman, caustic satire, and kindly humor. This is a rare combination in one man, but unless the combination exist no man unaided can direct successfully a paper such as Mr. Wales and his associates founded. These associates were Mr. George H. Jessup, the playwright and story-writer, as editor, and Mr. Frank Tousey as publisher. It is not likely that these gentlemen had capital enough to make as good a paper as they wished, for their combined efforts resulted in a paper that was scarcely up to the mark. It seemed crude and amateurish. These were most serious defects, but they were defects that baffled them to correct. Many kinds of talent are required in the making of such a paper as these gentlemen essayed.

It would be unprofitable, possibly unkind, to inquire wherein was the lack. But lack there was, and after a proprietorship of a few years, during which the paper had a precarious hand-to-mouth existence, it was transferred to a Mr. Hart. Under the new ownership it was perhaps improved a little, but the improvement was not radical enough to mend the fortunes of a weak concern. And right here it may be interesting to remark that when a periodical, let it be either a daily, a weekly or a monthly, fails to make money its effect on the owner is very much like an all-consuming fire when the insurance policy has expired. While such a fire was raging Mr. William J. Arkell, of Canajoharie, New York, and Mr. Bernhard Gillam, the artist, secured a controlling interest. This was in 1886. They put out the fire, and the next year they bought the *Judge* outright.

Mr. Bernhard Gillam was well known all over the country as a caricaturist of great power. This reputation it was now necessary for him to



MR. SCHELL'S STUDIO, ART-DIRECTOR OF FRANK LESLIE'S WEEKLY.



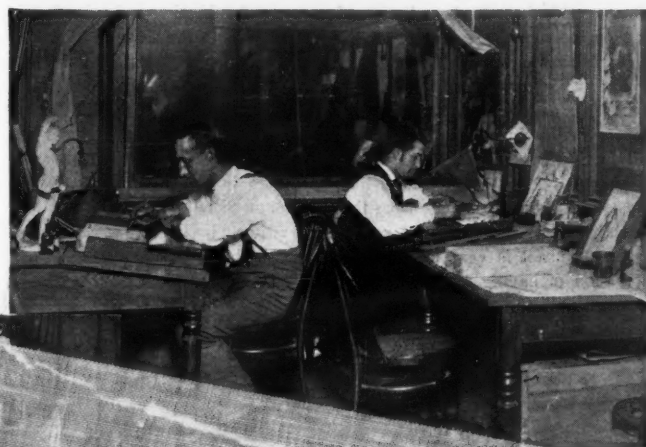
STUDIO OF MISS DAVIS.

maintain in a new field. He associated with him his brother Victor and Messrs. Zimmerman, Hamilton, and other artists. With this assistance there was now a strong force at work

itects, McKim, Mead & White—the firm that designed the Agricultural building at the Fair in Chicago, the Madison Square Garden and other

the paper, he deliberately arranged for a capacity that could be expanded practically without limit. In that year he arranged for the construction of the present Judge building, at the north-west corner of Sixteenth Street and Fifth Avenue. Those celebrated archi-

beautiful buildings in New York—were asked to make the plans for a manufacturing building which would not only be an ornament to the finest avenue in the world, but be so constructed that the heavy presses could be operated above the third floor.



JUDGE COLVER'S ARTISTS AT WORK.

This was a novel problem to solve. It is hard to place these great presses absolutely on the ground—as near to the bed-rock as possible. But in doing printing like that required for the *Judge*, light is a very necessary consideration, and of course there is no light like that of the day. Though the problem was novel, it was satisfactorily solved. All who walk along Fifth Avenue can bear witness to the fact that the Judge building is one of the handsomest structures in New York. And those who have occupied it since it was finished in 1889 know that it is admirably adapted to the purpose for which it was built. It is a most solid structure of stone, brick, and steel, and as nearly fire-proof as may be.

As it is at present arranged, this building contains



MR. CLINEDINST'S STUDIO.

on the paper, but the mechanical appliances at command were not what they should have been to produce the best results. These difficulties were a spur rather than a hindrance to Mr. Gillam and his associates, and the *Judge* in a little while, under the new direction, became noted for the timeliness of the cartoons. This was in the face of the fact that Mr. Gillam had to conceive and, to a great extent, execute these cartoons nearly three weeks before they were submitted to public inspection and criticism.

When this change in management took place, some seven years ago, the circulation of the *Judge* was not exceeding seven thousand copies weekly. At the beginning of January, 1894, the *Judge* had a weekly circulation of eighty-five thousand copies, *Judge's Library* a monthly circulation of more than one hundred thousand copies, and *Judge's Quarterly* a circulation every third month of sixty thousand copies. This was a most gratifying growth to Mr. Arkell and Mr. Gillam, and to their associates and assistants. But there were others only a trifle less responsible for this growth. The business management of a publication like the one we are considering is severely tried at a period of expansion of circulation. It is necessary to anticipate growth, but not to let hopes run away with judgment. In being a little in advance of the requirements of the *Judge* is where the president of the Judge Publishing Company has shown his business capacity. When any plant was too small he was ready with another, and when he realized in 1888 that there was likely to be no end to the growth of



STUDIO OF MR. GILLAM—A CONSULTATION WITH HAMILTON AND VICTOR.



CUTTING OVERLAYS FOR FRANK LESLIE'S WEEKLY.

facilities for the entire manufacture of the *Judge* in its various interesting processes, of which something presently will be said. Within the building, as a part of the *Judge* plant, are ninety-eight steam lithographic, type, and hand presses. To man these presses and to get everything ready so that the printing can begin requires the work of more than five hundred employes—each a skilled hand, and each one receiving satisfactory wages. The business department has to look after all of this plant, and it will readily be seen that the purely literary and artistic branches of a paper of this kind, however important, do not accomplish all of the work. It has been said, with much truth, that a periodical, to command success, needed to be strong both up-stairs and down—that is, both in the editorial and counting rooms, but if there were weakness, it were better to be in the upper than the lower story; for, while it was possible for a good publisher to make a bad paper sell, a good editor could never succeed with poor business management. It has therefore come to be an axiom in the newspaper world, that the best brains of a paper should always be in the counting-room.

The business management of such a corporation as the Judge Publishing Company is no child's play. It requires sleepless vigilance. Large quantities of paper must be bought, of exactly the right quality and at the lowest market price, and every waste must be guarded against, as though waste were criminal. The man who stands on guard at Sixteenth Street and Fifth Avenue is the treasurer of the company. His intelligent zeal commands the admiration of all who have business with him. Never niggardly, never wasteful, he appears always to do exactly the right thing in exactly the right way. This department is entirely business-like, but there is also a geniality which seems to radiate from the president's room and permeate the whole establishment, so that the visitor who has business to transact is very apt to go away with the pleasant impression of having met men of a courtesy that conceals, if it does not dull, the sharp edge of affairs.

III.

Now let us see how the *Judge* is made, from its conception to its sale. The *pieces de resistance* of the *Judge* are the three colored cartoons—the front and back pages and the double page in the middle of the paper. These are Mr. Gillam's special charge, and in nine times out of ten they are drawn from his ideas, which he blocks out for one or the other of his assistants. The *Judge*, as every one knows, is a Republican paper, but it is not a slavish organ that pipes whatever be the tune. Though it is Republican, it is independent. It must not be thought, however, that it is what is usually known as Independent Republican, for that means to be without a creed, and with a belief that all who are of different opinions are both base and dishonest. The mugwump was primarily an Independent Republican. The *Judge* is not of such a nature. It is Republican, but its conductors reserve the right to criticize the party whenever the tendency of the party appears to be in the wrong direction. It is therefore the case that considerable attention is given to politics by the cartoon makers. For instance, when the writer talked with Mr. Gillam about his methods of work—this was toward the close of November, 1893—that gentleman said that he had just decided upon the three cartoons for the next paper—two of them to be political and one social. We often wonder at the ingenuity of the cartoonists, and speculate as to how they originate the grotesque ideas on timely topics that they give to us week by week. Most of these come like inspirations, no doubt, but these inspirations need to be summoned with intelligence, for a cartoon that is not timely is of no account whatever. To be before the event is to make a miss, and to be after the event is just as bad, if not worse. The nail must be hit on the head every time, and as the aim is taken two weeks before the blow falls, there must be no chance as to the kind of inspiration that comes to the cartoonist when he is in need of one.



A CORNER OF THE JUDGE BINDERY.



THE JUDGE AND LESLIE COMPOSING-ROOM.

And there must be no doubt that the inspiration will come when it is asked for. "I can call spirits from the vasty deep," said the boastful Glendower to the doubting Hotspur. "So can I, and so can any man," Percy replied; "but will they come if you but call on them?" Doubts of this kind must never be entertained by the working cartoonist; he must know that the inspirations will come, and he must take pains that they are of the right sort. Mr. Gillam's method is painstaking and laborious. As a man of the world and a man of affairs, he knows what is going on in the political, social, and business world that centres in the great metropolis. But if he were guided entirely by this, his cartoons would be in a sense too narrow for the great public to which the *Judge* speaks. The jurisdiction embraces the metropolis, it is true, but it extends away beyond that, covering the whole country and a great part of Canada as well. To be merely metropolitan would be in a certain sense provincial. This would never do, and therefore Mr. Gillam needs to know what people are saying, thinking, and doing far beyond the confines of his personal world. To get this wide and comprehensive view requires labor of the hardest kind, labor that he must do himself. He reads the papers from all over the country and all over the world. Not all of them, to be sure, but the recognized organs of public opinion. In this way he gets a consensus of public thought. He now forms his opinion of what will be the uppermost topics in the public mind three weeks later. These topics he selects for his cartoons, and then he summons the inspiration which shall give a form to each of the topics.

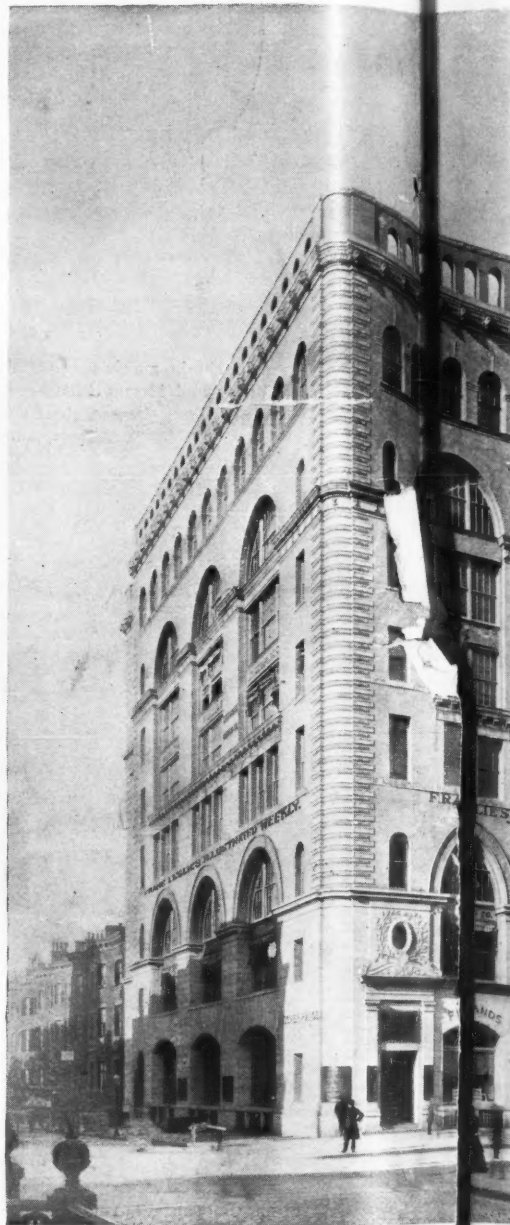
When I talked with him, preparatory to writing this paper, Mr. Gillam had just chosen his three topics for the paper to be issued early in December, and just after the assembling of Congress. The two topics likely to be discussed first—the one in the House and the other in the Senate—were the Wilson Tariff bill and the President's Hawaiian policy. The social topic of most importance seemed to be football. So these three subjects were chosen. What shall we do about the tariff? is Mr. Gillam's thought. He has read the bill as explained by Mr. Wilson; he has read the articles by the great and small editors in favor of and against the bill, and he has reached the conclusion that in the changes of the rate on foreign wool the bill is possibly as unfair and as unwise as in any other regard. He knows that sheep cannot be grown profitably for their meat alone, and he knows that American wool cannot at present compete with wool from Australia and elsewhere. This bill he therefore sees is an attack upon American sheep, upon American husbandry. He does not believe that Mr. Wilson and his Democratic associates on the Ways and Means Committee are bad men, but merely mistaken men; men with theoretical bees in their bonnets that prevent them from seeing what is entirely plain to practical eyes. What does this view of the case suggest? Sheep attacked by deluded enthusiasts. How easy! Don Quixote, the crack-brained but chivalric fighter of

inoffensive windmills, charges the drover's flock of timid sheep, to the consternation of sheep, drovers, and the knight's more sane squire, Sancho Panza. Here was the thing ready made for him by the great Cervantes two hundred and ninety years before. And so the tariff cartoon was blocked out roughly by Mr. Gillam and given to Mr. Hamilton to finish.

Now for the Hawaiian cartoon. A government, as every one knows, had been established by the best and most intelligent of the people of these mid-Pacific islands. This government had been recognized by the American executive and a treaty negotiated. With the Democratic administration came in, as Secretary of State, a Republican renegade, a disappointed aspirant for high preferment, who in chagrin left his party for the camp of its enemies. With the zeal of a recent convert, this newly-made Democrat seeks to undo, so far as he can, all that the leaders of his old party did for the advancement of liberty. He announces it as the policy of the administration that the new government in Hawaii shall be suppressed and the monarchy restored. This strikes Mr. Gillam, and most other Americans as well, as asinine and vicious, so in the cartoon this view must be expressed. The inspiration comes in a moment. Couched upon a massive base of stone, is a stone lion, emblematic of the Republican party. On the face of this base are the legends dear to every Republican heart. In this monument there is lasting solidity; in the surmounting figure, dignity and force. These do not seem to have been set up to be overturned, and certainly not toppled over by insignificant viciousness. Nevertheless, on the ground below is the smallest kind of a jackass—an ass that represents at once the traditional Democratic donkey and the renegade Republican Secretary of State—and the heels of this little animal fly out angrily against a monument that even a thousand such as he could not budge an inch. So here is the second cartoon, and this Mr. Gillam did himself.

The football cartoon did not need so much consideration, and does not need to be described here. The artists who draw these cartoons do the work in black and white. Mr. Gillam always adds the color himself. After this is done the drawing is ready for the engravers, and this, together with the printing, involves so many interesting features of making the paper, that they will be reserved for a chapter by themselves. Mr. Gillam's responsibility is not ended until he has approved of all the five colors used, and of a proof of the completed cartoon after all of the colors have been combined.

Now that we have the three chief cartoons disposed of, let us see how the rest of the paper is made up. In the other pages, as every reader of the *Judge* knows, are jokes and satires and merry



THE JUDGE BUILDING.

quips and cranks upon every conceivable subject. Many of these are illustrated, and many are not. Those that have pictures with them have been submitted to Mr. Gillam; for the others, the editor is responsible. But it must not be supposed that the editor or art-director makes all of these jokes, verses, and pictures. They come from the four quarters of the earth—that is, from all over the world, though, naturally enough, most of them are of domestic manufacture. The selection of the witticisms good enough to illustrate and print involves hard work, and it is safe to say that not more than one in fifty of all that are received by the editor of the *Judge* is regarded as bright enough for publication. After all this labor it is only natural that the editor should be a rather serious-looking man, of grave and dignified mien and not easily moved to mirth.

IV.

Few who look at a colored cartoon in the *Judge* realize what an intricate process is involved in turning out the picture that amuses them. We shall endeavor briefly to show this. The process is known as chromo-lithography, and is a development of plain lithography, a method of printing accidentally discovered near the end of the last century by Senefelder of Bavaria. Before his death, in 1834, Senefelder developed plain lithographing in black and white almost to its present perfection; though, of course, the very useful branch of photo-lithography, now in such general use, was unknown. And so also with chromo-lithography, which is employed in printing the cartoons in the *Judge*. Here is the way these are made, and printed. When the cartoon has been decided upon, the artist, who draws directly on the block

of limestone that has been imported from Germany, is supplied with a very rough outline drawing of the cartoon, this drawing conveying little more than the general idea. The drawing, of course, has to be done in reverse, or backwards. This would seem to be very difficult, but it really is not so, for the artists get, from long practice, so that they draw as readily backwards as forwards. Indeed, Mr. Hamilton has said to the writer that when he is at work he sees things backwards. If this were not so, and the artist should make one part of the drawing in one way and one part the other, there would be a dreadful mess. Sometimes, indeed, after a stone has been finished

spoiled in the printing. Each print must be handled carefully and given time to dry. The other pages of the *Judge* are in black and white, and the process is simpler, though it is just as interesting. The drawings for the pictures are sent to the photo-engraver, and on each is marked the size that the cut is to be. He makes a photo-engraving on zinc, and the zinc, copper-faced, is blocked on wood, and now these go to the composing-room, where the type is added and the pages locked up in the chases and sent to the electrotypes, where the plates are made for the presses. The machines used for these pages are Hoe stop-cylinder presses, four in number, and these, much more rapid in action than the lithographic presses, are kept at work five days. It may be explained here that the text on the backs of the cartoons is printed before the color-printing begins.

The colored cartoons and the pages in black and white having been finished, they are all taken to the bindery, where the pages are folded, stitched, and trimmed by machinery; and now the *Judge* is ready for the news-dealers and subscribers. The finishing touches having been put on in the fourth story of the Judge building, the papers are brought to the ground on a large freight elevator on the Sixteenth Street side. From there, in great boxes, they are hurried away in every direction, and to the furthestmost quarters of the earth. Those copies that go by mail are sent in trucks to Station O of the New York Post-office. In making the other *Judge* publications, such as the Christmas number of *Judge*, *Judge's Comic Almanac*, *Judge's Quarterly*, and *Judge's Library*, the same processes are followed exactly.

And now the *Judge*, having been made and posted or sent to the news-stands, it is sincerely to be hoped that it will both edify and amuse its many readers, and prove gratifyingly profitable to all of those who advertise in its pages.

V.

THE name of FRANK LESLIE'S ILLUSTRATED WEEKLY has for a very long time been a household word in America. Started by the late Frank Leslie more than forty years ago, it has always been both popular and influential. No better object-lesson in the art of making illustrated papers could be obtained than that afforded by the files of this paper from its first issue till now. The late Mr. Leslie was indeed a pioneer as a printer of illustrated papers, and during his long career he kept always at the head of the column. His enterprise, his shrewdness, and his courage were rewarded by the success of this paper, around which, as a centre, were grouped the other publications of his establishment. Mr.

Leslie had the rare faculty of appreciating at their full value the occasions when it was wise to make liberal expenditures for the sake of telling, both with picture and text, all of the happenings. Just after Mr. Leslie's paper was started Dr. Burdell was murdered in Bond Street. The interest that was taken in Mr. Leslie's method of telling about this very celebrated murder convinced him that in starting an illustrated weekly his judgment had been good, for it was quickly proved that the public liked the new venture. The illustrated paper prospered from the start, and by the time the Civil War broke out it was one of the great institutions of the country. Now came the great opportunity to establish it even more firmly, and Mr. Leslie was equal to the demand made upon his enterprise. During the long and weary conflict FRANK LESLIE'S ILLUSTRATED WEEKLY shared with *Harper's Weekly*

it is discovered that figures are greeting each other in a left-handed fashion. But such errors are rare and much more excusable than the mistake of that amazing artist who painted a picture for the rotunda in the Capitol at Washington and supplied a lady in his composition with three hands, though he had no intention whatever of putting a dime-museum freak in his great historical painting.

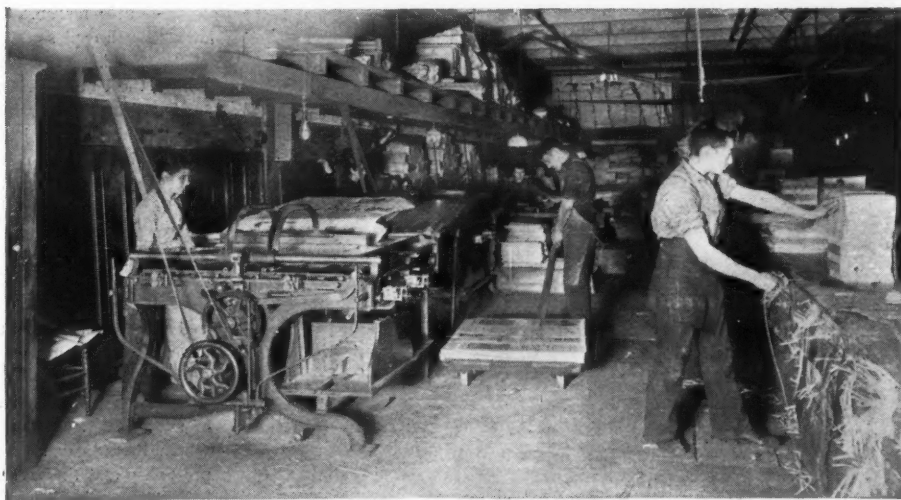
The artist, in making his drawing on the lithographic stone, uses what is technically called a crayon. It is not really a crayon—that is, a bit of charcoal—

but, instead, a stick of black grease. The drawing on the stone, therefore, is a drawing in grease. When this is finished the stone is covered with nitric acid, which acts in all save the greased places, and in this way the drawing is brought into relief. Now it is ready for printing in any one single color. An impression or transfer is taken, and this is colored by the artist so that stones can be made by a simple transfer system for each of the colors to be used. As five colors are used it is necessary to have for each cartoon five sets of stones, for only one color can be printed at a time. In the first printing all the black that is needed in the composition is conveyed to the paper; in the next printing the red is put on, and then, in the order named, the yellow, the blue, and the gray. Of course other colors than these appear in the cartoons, but that is done by the union of the primary colors. For instance, if it is desired to clothe my lady in purple velvet it would be necessary to print her gown first in blue, and then print over this in red; or if the green flag of Ireland is to float on St. Patrick's day, the banner must first be printed in yellow and then with blue on top.

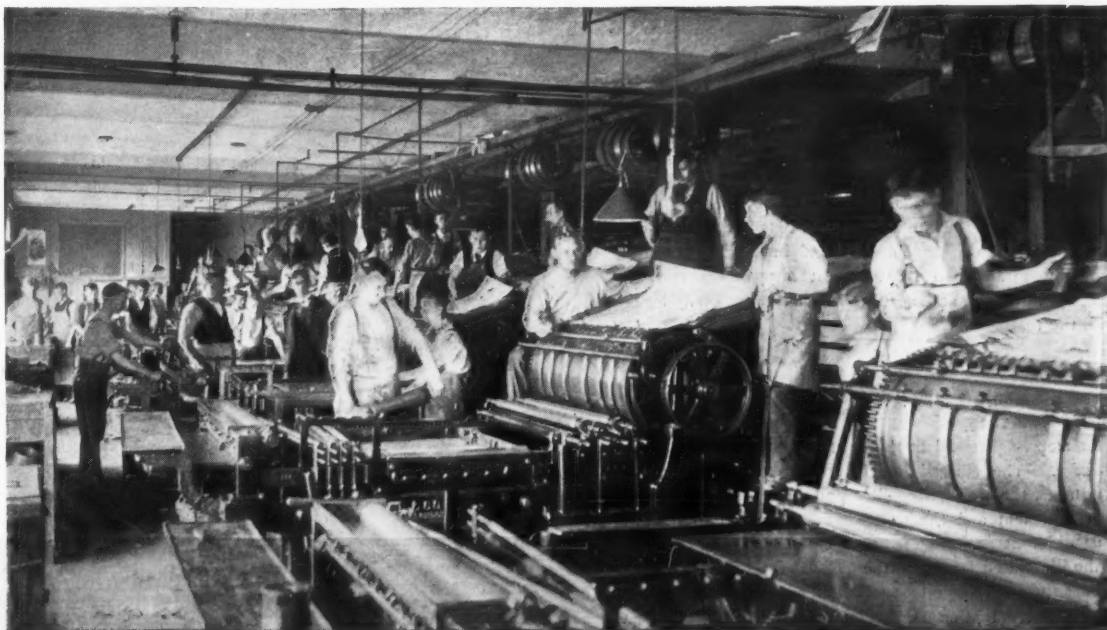
For the printing of the cartoons in an ordinary issue of the *Judge* ten Hoe lithographic presses are used, each one of them printing two copies. These are kept at work three days, and often these days extend to nine o'clock at night. Of course these presses are not run with the speed of those that turn out ordinary newspapers. If they were the cartoons would be



TRANSFERRING THE JUDGE PICTURES TO THE STONES.



A CORNER OF THE LESLIE BINDERY.



PRINTING JUDGE.

FRANK LESLIE'S WEEKLY.

the task of telling to the anxious people in the North the story of the long marches, the sad defeats, and the glorious victories that the army experienced in the field. The pictures brought the people at home face to face with the perils and the sufferings of those at the front, and its publication every week was awaited with intense anxiety. The newspapers, with their special correspondence, gave graphic accounts of disasters and of successes, but the artist alone could represent the dread realities so that they could be fully understood. At this time this paper did a great national service, and the owner had his reward in the respect of the people, not to mention the material prosperity that was his.

After the war the paper kept up its work as a recorder of passing events, all the while being improved by new methods in printing and illustrating, so that it was never second in either enterprise or timeliness. Its growth was steady in the years that followed, until the opening of the Centennial Exhibition in Philadelphia in 1876. In dealing with this great international fair Mr. Leslie easily outstripped all rivals, and the paper became even more prosperous than ever before. The next epoch in the paper's career was after Mr. Leslie's death, when, after having been successfully published for some years by his widow, it was purchased by the Judge Publishing Company. The publishing arrangements that Mr. Arkell had made in the new Judge building were so comprehensive that he found that he could do other work besides manufacture the *Judge* with the plant there installed. So as to use this plant to the best advantage, he bought the *WEEKLY* and *Zeitung* from Mrs. Frank Leslie. With his characteristic energy, he at once set about to make the paper better even than it had ever been before.

After FRANK LESLIE'S ILLUSTRATED WEEKLY had been run for about a year by the Judge



THE JUDGE ADVERTISING DEPARTMENT.

When the editor-in-chief is planning a paper he needs to consult at once with both managing editor and art-director, for it is manifest that the most important topic is that one which affords the best opportunity for both artist and writer. And in this there is, not infrequently, a wide

difference of opinion, for the writer and the artist are apt to look at a subject from different points of view. This in practice will not do, for when a subject is so treated both picture and text lose quite half of their effectiveness. The method pursued by the editor-in-chief quite happily obviates this difficulty, and there is a consistency in the paper that it is a pleasure for a fellow-craftsman to contemplate. In the first place, in considering subjects for illustration and description or discussion, those relating to America are given the preference. This is for a double reason. The paper is thoroughly American, and even though copies of it go as far afield as the diamond mines of South Africa, the very great majority of the readers live within the United States. They are naturally more interested in American than foreign subjects. The description and illustration of American subjects also does much to stimulate popular interest in industries and enterprises that tend to the development and utilization of the unused natural resources.

The statement of these considerations which influence the choice of subjects reminds the writer that this paper is a power in politics, and very ably supplements the efforts of the *Judge*, though by very different means. In politics it is Republican, though not partisan. It believes the policy of that party to be best adapted to the promotion of the public interests through wise government and sound legislation. It does not hesitate, however, to criticize the men and measures of the party when they seem to conflict with the highest obligations of public duty. It especially regards the protective policy to which that party is committed as essential to the national prosperity and the maintenance of the country's eminence in industrial production. It has stoutly opposed the silver delusion, and deprecates any attempt to debase the national currency by a policy which is condemned by the business experience of the world. It has earnestly supported the demand

for a restriction of the unwholesome immigration that is pouring into the country, and it favors a radical amendment of the naturalization laws, so as to put a stop to the cheapening of American citizenship; and it opposes all diversion of public funds for sectarian purposes. Its general



ADVERTISING DEPARTMENT OF FRANK LESLIE'S WEEKLY.

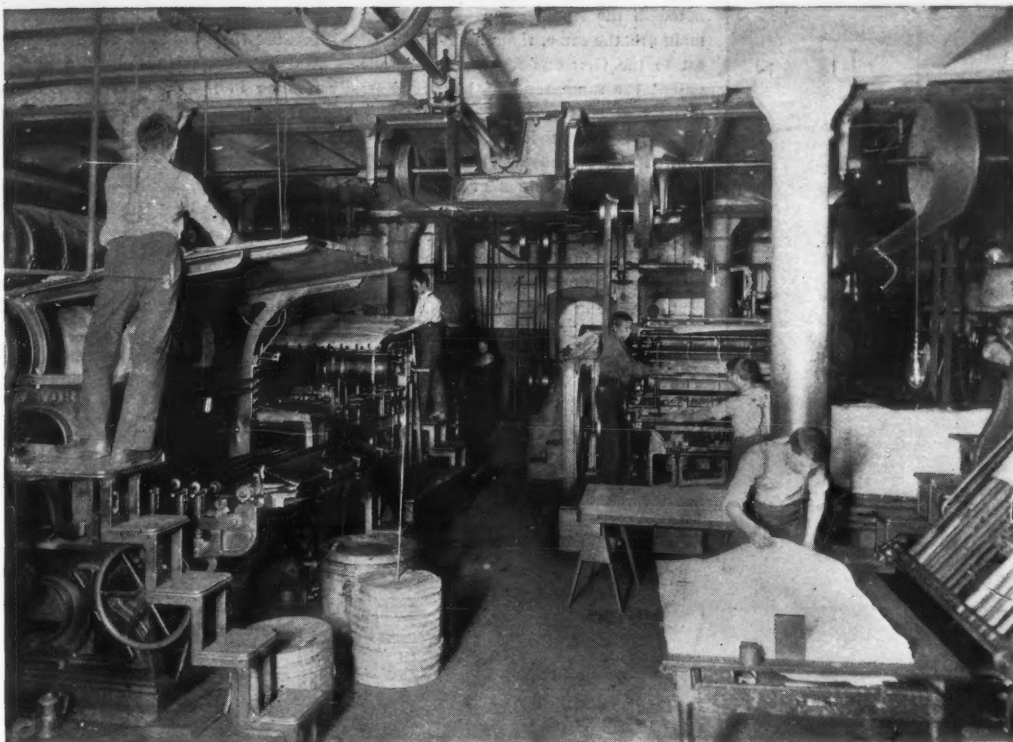
Publishing Company it was deemed best to form another and separate company for this property, and so the Arkell Weekly Company was incorporated. Of the stock of the new company the Judge Publishing Company retained a majority interest, and so the change in ownership was rather formal than actual. Into the paper was now instilled new and vigorous life, though all that was best in the old administration was retained. New writers and new artists were added to the staff, and advantage was fully taken of all of those improvements in printing illustrated papers alluded to in the first chapter of this sketch. Twenty years ago Mr. Leslie was justly proud of the paper he then made; if he could see it now he would be an astonished and a gratified man, for it is probably much better than his most sanguine hopes ever led him to believe that it could be made. It makes no difference what others do or prepare to do in the race for supremacy, FRANK LESLIE'S ILLUSTRATED WEEKLY is equal to the competition, and much more frequently than not the winner in the race. No better printing is done for any other illustrated paper in the world, the artists and writers are the best that can be obtained, and in the effort to utilize photography so that current happenings can be recorded quickly and accurately, this paper easily leads all the rest.

VI.

Now suppose we see how a copy of FRANK LESLIE'S ILLUSTRATED WEEKLY is made, glancing briefly at the steps, as we did at those in the preparation of the *Judge*. The editor-in-chief of the paper has two assistants, the managing editor and the art-director. The arrangement and the make-up of a paper like this are as different as can be from that of the *Judge*. This is the illustrated record of the events of the week, and as only the most important events can be treated, a very nice discrimination is required to select only such as are of more than passing interest and importance.



MAILING AND SUBSCRIPTION DEPARTMENTS OF JUDGE AND FRANK LESLIE'S WEEKLY.



PRINTING FRANK LESLIE'S WEEKLY.

policy, in a word, is broad and liberal, but at the same time pronounced as to all questions which concern the public welfare.

Now that we understand the policy of the paper, let us resume our glance at the managers when they go to work to make up a number. All three of the gentlemen named are obliged to keep informed as to public opinion, public happenings, and coming events. These, they consider in consultation every morning, and their decision as to whether to treat them or not must depend upon their judgment as to how important these matters will be ten days later, when the paper is issued. The makers of illustrated weeklies must be gifted with a good quality of foresight, else they are sure to fail, and, as a rule, be so far after the event with their pictures and articles as to fail entirely in making any impression on the public. And it may be said with entire truth that the American public has no patience with that which is out of date. It were as well, so far as they are concerned, to be a year behind as to be a week, and therefore, unless the directors of a weekly that is illustrated can look ahead for at least a fortnight, they had better seek new fields of labor. The timeliness of FRANK LESLIE'S ILLUSTRATED WEEKLY shows that the directors have this gift of prescience to a degree that must be gratifying at once to the proprietors of the paper they conduct and to the readers of it.

For instance, suppose that there is to be some very important action by Congress, how will these gentlemen arrange to report it by both picture and text? There is not much bother about the text, for that can be rapidly put into type, but the picture is the difficult thing. That can be hurried, too, but there is a point of speed beyond which it is impossible to go. Shall the picture be made by photograph or by drawing? It is quickly determined that the drawing would be the better method. Mr. B. West Clinedinst, the premier artist of the staff, is asked to go to Washington several days before the event and make the setting of the drawing, which is to be completed after the event. Then, when the day comes, he rapidly puts in the figures and hurries back to New York, finishing the picture *en route*. Meantime, the art-director has been getting everything out of the way, so that Mr. Clinedinst's picture may be put through at the earliest possible moment. The photo-engraver, who is to make the half-tone plate by a process of mechanical reproduction, is ready to take up the drawing the instant it arrives and push it to completion without any delays. It is really amazing how rapidly this can sometimes be done. Here is a case in point. The foot-ball game between Princeton and Yale was fought—fought may not be the technical, though undoubtedly the proper word—on Thanksgiving day, Thursday, November 30th. It was desirable to have something about this game in the next number. Now this number ordinarily goes to press on Thursday morning. That day being a holiday, it was delayed one day. Now how could a foot-ball picture be put in the paper and still have the number out on time? This time the directors called the staff photographer to their aid, and Mr. J. C. Hemment was given the assignment a week before the event. He secured a new lens for the work, a lens with which he could cover the whole field and also take in the multitude of spectators. He arranged for a place on the elevated railway structure outside the field, and then, just as the ball was about to be put in play and all was still in field and in stands, he took his snap



DRAWING COLORS ON STONE.

and was away. Now this picture—one of the best foot-ball pictures, by the way, that has ever been published—had to be completed both by photographer and photo-engraver, and be ready for the presses the next morning. By the aid of electric light and a whole night's work, this was accomplished, and FRANK LESLIE'S ILLUSTRATED WEEKLY was first in the field with a real picture of the great game that closed the foot-ball season of 1893.

In making these pictures, the two processes most generally used are the half-tone photo-engravings from wash drawings, and the photo-engraving from an actual photograph. These are the most satisfactory for several reasons. That they are more exact reproductions and that they can be done more quickly are sufficient. Then pen-and-ink sketches are used, and these are reproduced by the direct process. Wood engravings are also used, but not as frequently as formerly. But, as has been said previously, the great improvement in the making of illustrated weeklies began with the improvement of American wood-engraving. It is well not to lose sight of this fact, for we owe the wood-engravers a deep debt of gratitude.

In assigning work to artists and writers it is necessary to be well acquainted with the capacities of all that are available. An artist, for instance, who would do a scene at the opera very admirably, as likely as not would not be able to cope at all with a horse-race. And so the writer who could describe, with light and graphic pen, some great social function might be entirely out of his element in the halls of Congress or in fields of



MAKING THE JUDGE AND LESLIE ELECTROTYPED PLATES.

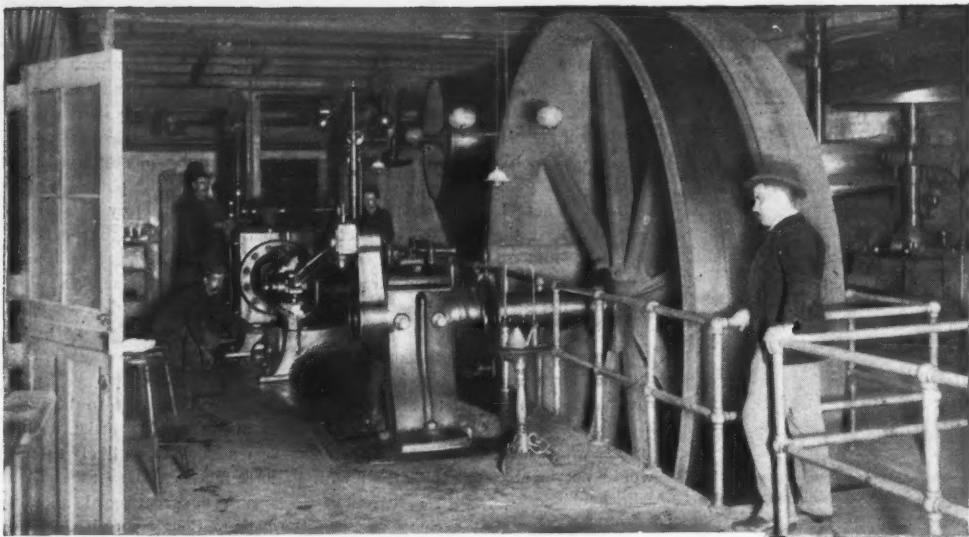
stirring occurrences. Therefore, to a great extent, specialists are always assigned—that is, as far as is possible, the best men are always engaged to portray in lines and words the happenings of this busy and interesting world.

VII.

AND now a word about the artists and writers employed regularly and occasionally by the directors of FRANK LESLIE'S ILLUSTRATED WEEKLY. Mr. B. West Clinedinst has been spoken of before as the premier artist of the staff. As an artist in colors, Mr. Clinedinst ranks very high, and the pictures he sends to the exhibitions always attract favorable notice. But he is known more widely as an illustrator, and his fame as such has been gained by his contributions to this paper. He is a member of the Society of American Artists, and would send more pictures than he does to the shows of that admirable association were he not so constantly engaged in the work of illustration. Miss G. A. Davis is a frequent contributor, both as artist and writer, and she is so closely identified with the paper, that her studio is just next the room of the art-director in the Judge building. Mrs. Alice Barber Stephens, of Philadelphia, also makes many drawings for the paper. The art-director himself makes drawings when he can find time from his executive work, while Mr. F. H. Schell is also a contributor. A nephew of the latter, Mr. F. Cresson Schell, the well-known marine artist, makes frequent drawings when there are subjects within his special line of work. Mr. Hughson Hawley, the architectural draughtsman, whose drawings rank first in this country in his own artistic field, does more for this paper than for any other periodical. Among the many others who furnish drawings when called upon are Mr. A. B. Wenzell, Mr. E. W. Kemble, Mr. Frank O. Small, Mr. E. J. Meeker, and Mr. Dan F. Smith. Besides these there are many others, and likely to be still more, for the art-director is always on the outlook for new talent as well as new ideas.

The writers are not less notable than the artists. Among these, though he rarely signs an article, the managing editor contributes more than any other. He writes very many of the editorials, and the readers of the paper will bear witness to his forceful and elegant style, his liberality of thought, his gentleness of judgment, and his great sincerity of purpose. When any very important subject of political economy needs to be elucidated, as frequently as not a paper from Mr. Edward Atkinson, of Boston, or from Mr. Robert P. Porter, is secured. These gentlemen are so prominent as writers on such subjects that nothing further need be said as to their fitness to handle them with both ability and originality. Among the story writers are Miss Margaret Sutton Briscoe, Mr. Robert C. V. Meyers, Mr. C. F. Lummis, Mr. Lynn R. Meekins, Mrs. Grace McGowan Cooke, and Mrs. Lee C. Harby. The short story is a prominent feature of the paper, and the editors manage to get, week by week, notable works from the writers mentioned and from others besides. Among the poets who contribute to the pages of the paper may be mentioned Frank Dempster Sherman, Madison Cavein, Clinton Scollard, Carlyle Smith, Miss Ella Higginson, and William H. Hayne. On scientific subjects Camille Flammarion and Miss Mary Proctor may be mentioned among the contributors. The list of names of those who contribute miscellaneous articles includes Edward P. Mitchell and A. F. Matthews, of the New York *Sun*, Charles H. Shiun, Edward Porritt, Mrs. Maud B. Booth, Professor Van Buren Denslow, and a host of others who are invited to write whenever it seems to the editor that they have anything to say that is worth the saying. Two of the regular contributors to the paper are worthy of special mention. These are Miss Ella Starr and Miss Anne Rhodes. Miss Starr edits the fashion department, and manages by skill and knowledge to tell, in a condensed form, all that the women readers of the paper need to know about dress in its ever-changing styles. Miss Rhodes's work is of a different nature. Besides conducting the children's department, which is a feature of a family paper never to be neglected, she is learned in the wonderful sciences by which characters are read from handwriting and from portraits. With the aid of these arts Miss Rhodes sits in judgment upon the public characters prominent for the moment, and also upon those strictly private people who, under proper conditions, request it of her.

FRANK LESLIE'S WEEKLY.



THE ENGINE-ROOM AND POWER PLANT.

VIII.

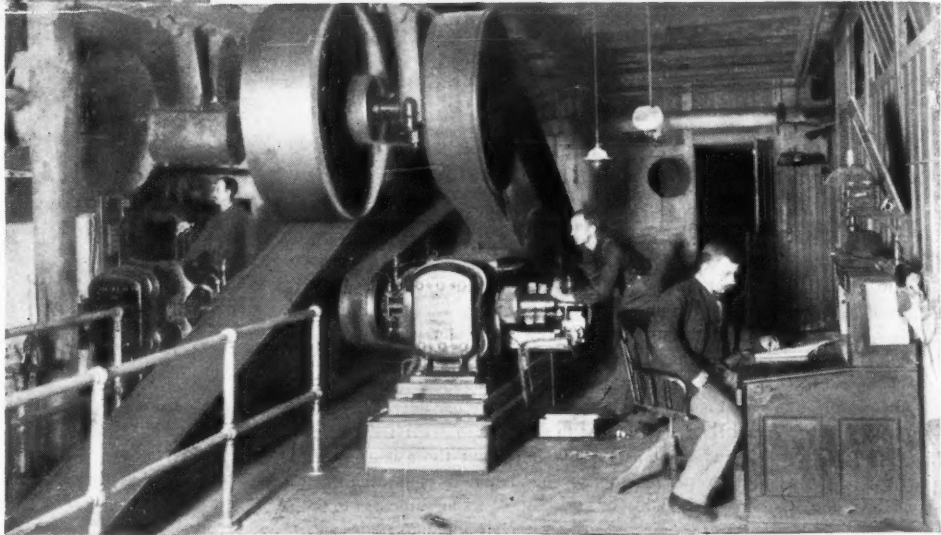
SOME eighteen years ago the late Frank Leslie started the *Illustrirte Zeitung*, which, in a certain sense, was a German edition of the *ILLUSTRATED WEEKLY*. This was also a part of the purchase in 1889 by the Judge Publishing Company from Mrs. Frank Leslie. This publication has been continued and improved upon the same lines as those just

noted in the English edition. But it is not a reproduction. The pictures in the main are the same, though many are added because they would be of special interest to the Germans resident in America. And so, also, the articles are to some extent the same, though there is generally running in the pages of the *Zeitung* a serial that is German in subject and origin. In politics, domestic and foreign, the *Zeitung* is independent. The scheme of the paper is such that Germans in the United States who prefer to read in their mother tongue can get an illustrated record of the happenings of the world. This, by the way, is given to them in a better form than they could secure by subscribing to a paper published in either Berlin or Vienna. The editor, Mr. Joseph Winter, is a man of knowledge and cultivation, and in his manner both kindly and courteous.

The relations between the *WEEKLY* and the *Zeitung* are naturally very close. But they are in their business entirely distinct. Each appeals to a different clientele, and naturally the advertising patronage is not exactly the same. The *Zeitung* has always been prosperous and popular, and since it came into the ownership of the Arkell Weekly Company it has shared in the progress that has attended all of the undertakings of that enterprising corporation.

IX.

THOSE who have read the foregoing chapters will have an idea that those who



THE ELECTRIC-LIGHT PLANT.

labor in the Judge building, at Fifth Avenue and Sixteenth Street, are busy men and women. Indeed, the place is a very bee-hive of industry and intelligent effort. The plant is so large that all of it is not always busy in manufacturing the various periodicals mentioned in these pages. But very little of this plant is ever idle, as the various departments take high-class work from the outside, and so not only are the machines kept running, but the employes are kept at work on full time. These five hundred employes, by the way, receive in wages eight thousand dollars a week. One of these employes, with a mind for curious statistics, has computed that if every week the *Judge* and FRANK LESLIE'S *ILLUSTRATED WEEKLY* were placed in a single sheet of paper, the width of the publication, the sheet would be over one hundred miles long. This, of course, means that each of these weeklies has a very large circulation. The character of that circulation is self-evident. Both are high-priced papers, and therefore beyond the reach of all save those who have the ability to buy what they need or fancy.

These facts have been well considered by the advertisers who use these papers. Indeed, the advertiser is very likely to be a shrewd and careful person. When he buys space in a paper he wants to be certain that he will get much more than his outlay in return. It must be a very well proved fact that these satisfactory returns come to all who advertise in these periodicals, for even during the dull seasons the advertising columns are always full. Times

have been hard in America during the summer and autumn of 1893, but there has been no falling off in the volume of the business done by the Judge Publishing Company and the Arkell Weekly Company. On the contrary, the volume of business of both corporations has increased, for both readers and advertisers know good things when they see them. We are a commercial people, and are quick to

recognize the interest in purely commercial enterprises. Indeed, so transcendental a

philosopher as Emerson expressed the belief that there was frequently as much romance in trade as in other fields. Therefore this article is put before the public without any apology, for it treats of more than that which is purely commercial, as it notes the amazing progress in mechanical arts, and invades, to a slight extent at least, the vast and important fields of politics, art, and literature.

